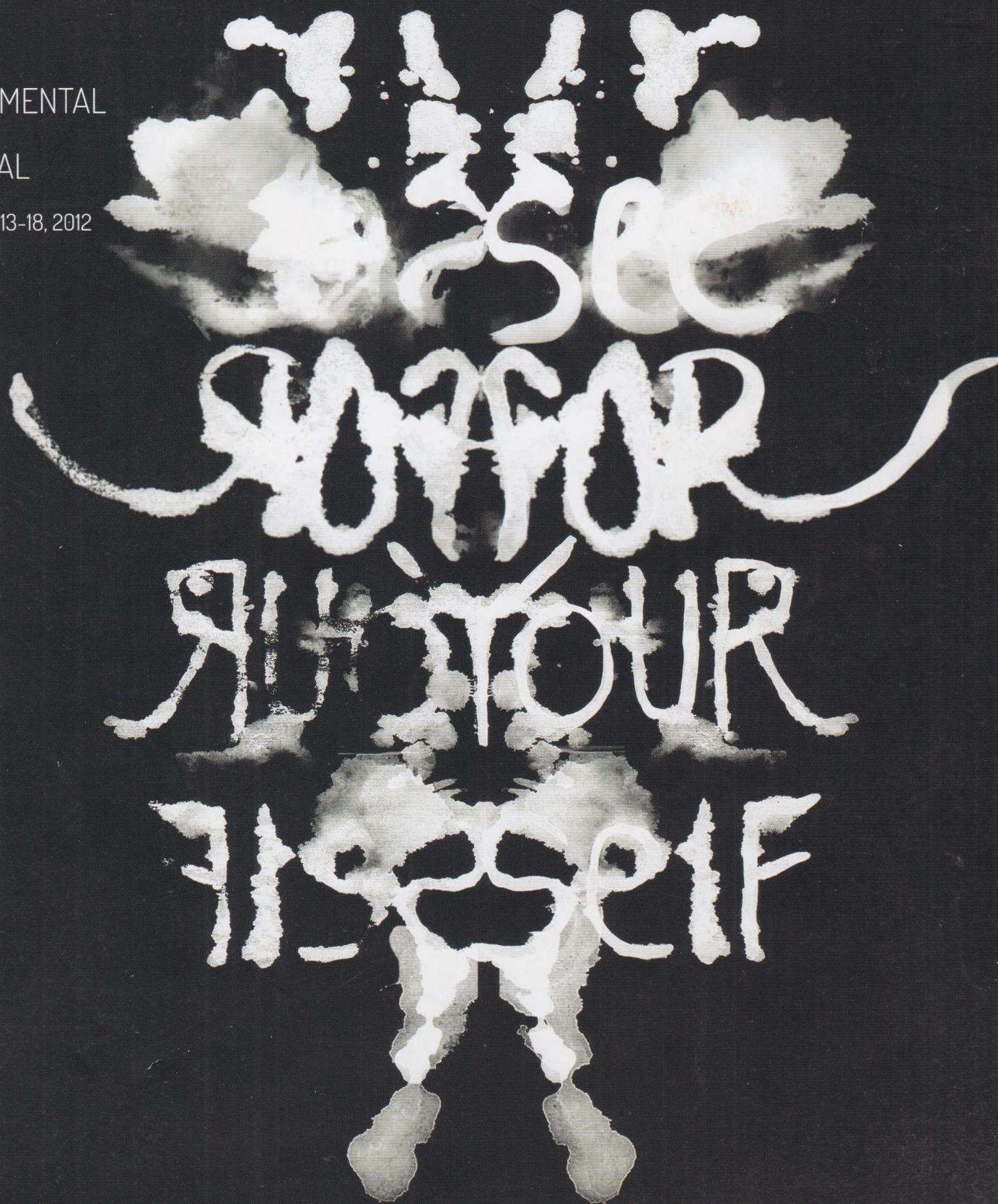




25TH
NEW
YORK
QUEER
EXPERIMENTAL
FILM
FESTIVAL

November 13-18, 2012
mixnyc.org



SCHEDULE AT A GLANCE

TUESDAY, NOVEMBER 13

WEDNESDAY, NOVEMBER 14

THURSDAY, NOVEMBER 15

FRIDAY, NOVEMBER 16

SATURDAY, NOVEMBER 17

SUNDAY, NOVEMBER 18

Opening Night
YOU CAN HAVE IT ALL
8PM—See p. 4

EXPLODING LINEAGE
7PM—See p. 7

FERTILE FEELINGS
7PM—See p. 11

LIFE CYCLE
9PM—See p. 9

SHE MALE SNAILS
10PM—See p. 10

THE COMING
DISTURBANCE
9PM—See p. 14

LIVING THROUGH
OBLIVION
6PM—See p. 16

SCRUFFY
8PM—See
p. 18

STRANGE
ATTRACTORS
9PM—See
p. 19

ROWLAND
& TAMANG
8:30PM—
See p. 42-43

MISFITS UNITE
12AM—See p. 21

D'HANA PERRY
See p. 45

RETROSPECTOSCOPE
2PM—See p. 22

IOWE YOU NOTHING
4PM—See p. 23

QUEER YOUR DAY JOB
6PM—See p. 26

WILDNESS
7:30PM—See p. 28

PASOLINI'S LAST WORD
& AVERY WILLARD
8PM—See p. 30

WANTING NEEDING
WAITING
10PM—See p. 32

E HEARTE + GLITTERED
AND MAULED
11:30PM—See p. 44

MOMMY IS COMING
3PM—See p. 34

AMERICAN IDOL?
5PM—See p. 35

Closing Night
SHE SAID BOOM
8PM—See p. 36

Opening/Closing Night Screenings—\$20

Film Screenings—\$13

Performances—Free!

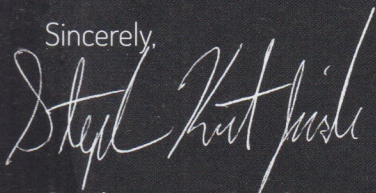
Sloshing around in the flood waters on the West Side Highway during the Hurricane-induced blackout the other night, I realized that whatever happens, MIX is where your heart is. While that's always been true, we've been remarkably lucky time and time again in finding a place to create a MIX world and work our magic for you. This time our glitter can be found near the Gowanus Canal in Brooklyn to bring the MIX Factory to a new place, where we hope anything can happen..

To help us celebrate our silver anniversary, we're reflecting on the past and the future with both retrospectives, but also our venue design, which employs mirrors and other literally reflective surfaces in which you can contemplate both the physical and metaphorical. We at MIX are proud of threads of continuity that we present this year, including new work by with Jack Waters & Peter Cramer, who have participated in every festival since its inception. They join a great team that works hard all year to make MIX NYC the volunteer-run organization it is.

Although custom dictates that anniversaries or milestones are when families gather or reunite, we have the luxury of drawing close each year for a purpose both grand and DIY.

Our wish is that we conjure all the MIX makers from the past and present, to show their work, share their stories, advice and techniques, and their joy. This year the MIX Factory is in a former factory, a place where we hope to manufacture something more intangible than goods & products: love and community. Thanks for joining us!

Sincerely,



Stephen Kent Jusick
Executive Director

I wanted to acknowledge the recent, sudden death from colon cancer of Jeff Lunger, a filmmaker and festival programmer. Jeff was programming (with Sande Zeig) the New Festival (now NewFest), our mainstream counterpart, when I first moved to New York in 1992. Jeff was kind, open and generous with me, as he was with so many others. His early films played at Frameline in the late 1970s, and more recently, Jeff worked as a film editor. He was directing the documentary *Ear of the Heart*, about Galt MacDermot, the composer of the musical *Hair*, among others. Jeff's partner Bill Miller curated the Bob Mizer/Athletic Model Guild show at MIX in 2011, rounding out a family connection. Jeff's condition deteriorated rapidly after his diagnosis, taking us all by surprise. Our hearts go out to Billy and Jeff's family & friends for this sudden loss.

25TH NEW YORK QUEER EXPERIMENTAL FILM FESTIVAL

November 13-18, 2012
mixnyc.org

2012 MIX Factory

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Brooklyn, NY 11217

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Department of Transformation / Quito Ziegler
Smokey Belles Catskills / Anie Stanley
TaQat Delegation Film / Nadia Awad
We Will Riot / Romas Zabarauskas

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TICKET INFO

\$13 for regular film shows

\$20 opening & closing night film shows

Free admission to for all to installations & performances

Free admission to films for youth and PWAs at door

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George Kimmerling
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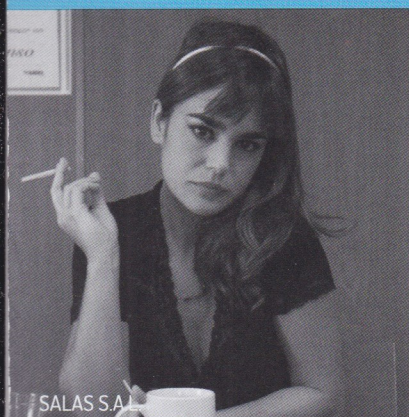
Matthew Dyke Nicholson, for his generous albeit unwitting donation of the Hurricane Sandy Fallout Bunker. Production of this catalogue could not have happened without you (or your employer, for that matter). Much love.

OPENING NIGHT

You Can Have It All

You can have it all, and then some. We at MIX 25 can't give you what you want, not exactly. There are artists whose integrity we have to respect, and of course, there's us too. We think it's OK to give you what we want. We think you'll live, maybe be delighted, titillated, transported, bewildered. Maybe you'll be uncomfortable, a little. That's good. Discomfort means growth. Discomfort means humility. Discomfort, according to MIX co-founder Sarah Schulman, "part of the process of being a full human being." We at MIX think that's pretty queer and grand, so allow us to rephrase. You can have *our* all: from trans nursery rhymes in *Villanelle for Daters*, to Katie Bush's psychotic animation sequences, to a black magic tutorial in *Ashlar and Pentacle*, to *Pop!*'s found footage extravaganza, to McIntyre's hand-processed 16mm, with love in the perforations. And a gleeful, sly, and mildly poisonous performance by the lovely Jess Dobkin. Trust us, we know what we're doing. Curated by the Festival Programming Committee.

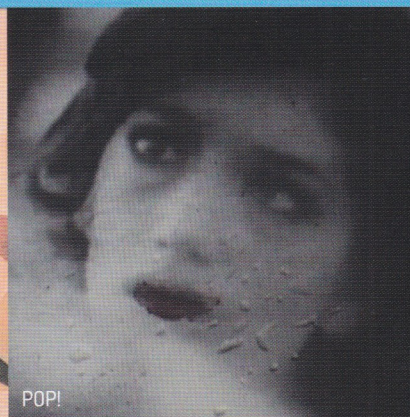
/// Total Running Time: 86 min.



SALAS S.A.



BEAUTY MUST SUFFER



POP!



COLD STAR

FLOWERS

Jess Dobkin

2012, Canada, live performance with live video, sound, 7 min.

Who knew handlebar mustaches could be so charming? The Disney romance of a Neil Diamond and Barbra Streisand duet gets an X-rated re-launch in this heartwarming burlesque of self-love and self-care. With the help of a live-streaming camera and a flat, comfortable, surface Dobkin proves that your most reliable singing partner is closer than you think.

"Performance art is an intimate way for Dobkin to connect with her audience on the topic that fascinates her most: her own body.

'My body is the strangest, most amazing thing...I'm curious about the relationships we have with our bodies. I'm really amazed by the evolution

and how the body can become sick and then heal itself, and how we can store emotion in parts of our bodies.'

"Originally from New York City, 39-year-old Dobkin studied women's studies and art, and now teaches at the Ontario College of Art and Design in Toronto. She also per

forms regularly at feminist and queer cultural events such as the Rhubarb! Festival and Hysteria: A Festival of Women."

—piKe Krpan
Shameless Magazine
Winter 2009.



POUPEE REFRACTAIRE (RESISTANT DOLL)

TUESDAY, NOVEMBER 13 @ 8PM

SEEKING TO DESTROY FAMILIES AND FAITH

Katie Bush

2012, USA, video, color, sound, 5 min. NY Premiere

A small variety of images—a car, soldiers, missiles, a woman's head, a vagina, and rainbows—swirl together in a flash-animated collage of spiraling destruction. The animation and sound-effects crackle and pop with the intensity of an 80s arcade, as the screen ripples under the wails of rainbow-splattered babies. Down fall the children to their untimely deaths. Good riddance! The glitter-contrail bombs make quick work of them, and the soldiers march on to their mass graves. Ought we to stop them, or dance the dance of destruction around their corpses?

THINGS ARE DIFFERENT NOW...

Ryan Conrad

2012, Canada, video, color, sound, 4 min. US Premiere

Static shots of twenty men bare from the neck up make these sexy, breathing creatures into the grim stuff of a mortuary. Joined with archival footage from ACT UP! demonstrations—courtesy of Diva TV and AIDS Community Television—these men are stand-ins for AIDS martyrs. Imagine all these men dead, Conrad tells us, pausing to suck on a cigarette. But who can? The grief is inaccessible to the generations born after the Plague Years. Yet there is gratitude, deep and awestruck, for the the men and women who fought for all of our survival. In asking the question, Conrad honors the dead, and the living they left behind.

COLD STAR

Kai Stänicke

2011, Germany, video, color, sound, 7 min.

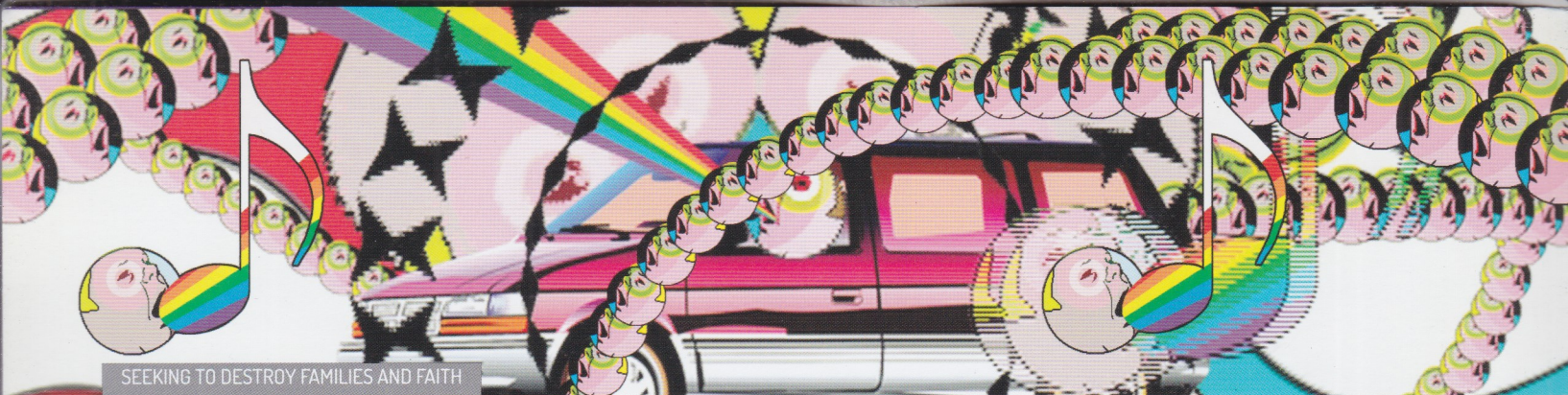
With the unflattering precision of a hi-def camera, *Cold Star* begins in every queer's nightmare—a bunch of bored and boring, straight-laced straights sitting together in an enclosed space. A young, bright-eyed twink, bullied onto a high-dive by his grunting, über-butth friends, hesitates on the diving board, paralyzed. That is, until his fairy dragmother swoops in and offers a hand. As anyone who's been to a good party knows, once two take the plunge, others will want to hop in. A practical queer parable with an unmistakable Berlin grit, *Cold Star* reminds us to keep an eye out for those who want to join, but haven't yet been shown how.

SOME DAY MY PRINCE WILL COME

Daniel McIntyre

2011, Canada, video, color, sound, 13 min. US Premiere.

A twisted look into a Roman-tic mind steeped in porn, told through hand-processed 16mm film. You might recognize some of these porn stars from your longer, darker XTube binges. The sexual encounters are sliced up and mixed together, recreating that sinking feeling of clicking through hours of porn—wrestling scenes, delivery guys, broke straight boys, and drill sergeants shown in one thread of brutal sexual competition. Surreally intercut are clips of sausage-making with Julia Child, sex-ed after school specials, made-for-TV plastic surgery, and a blonde matinee idol's high school romance. Taken together, they speak to a desperate and lonely search for love, driven by a lurid celluloid imagination.



SEEKING TO DESTROY FAMILIES AND FAITH

VILLANELLE FOR DATERS

Buzz Slutsky

2012, USA, video, color, sound, 2 min.

Set down the smartphone and listen to some old-time schoolyard cuteness. Buzz's love is tight like a brand new binder, accompanied by hand-drawn images on doilies. Surprise Lisa Frank cameo.

POP!

Navid Sinaki

2012, USA, video, color, sound, Persian/Farsi w/ English subtitles, 7 min. US Premiere.

A boy becomes a woman and finds love and excitement on a cabaret stage in Sinaki's lo-fi fairy tale, set in the consumer glamour of 1960s Tehran. A high-tempo period soundtrack follows this woman as she outsmarts her cruel family and hostile strangers. Suicide! Car Crashes! An Evil Twin! Sinaki builds a story of self-becoming from the excess of soap opera exploitation. The images—lifted from pre-revolution Iranian TV shows and movies—flit and bubble behind screens of feathers, hair, foam, paper and permanent marker, making for a Pop composition both caustic and flippant.

SALAS S.A.L.

Palacio Rojo

2011, Spain, video, B&W, sound, Spanish w/ English subtitles, 8 min.

Arranged in mirrored halves, SALAS S.A.L. is a lesbian Godard-ian tale of a boss and her secretary. The technique showcases a director with a supreme sense of

patience; Rojo captures a galaxy spinning in a coffee cup and the course of a love affair in the turn of a woman's head. Through well-composed, largely static shots, Rojo eeks the human out of her characters' sexless business-speak and bland office settings.

ENCOUNTERS I MAY OR MAY NOT HAVE HAD WITH PETER BERLIN

Mariah Garnett

2012, USA, 16mm, color, sound, 15 min.

"Why am I so old?" croaks Peter Berlin, the gay porn superstar. Filmmaker Mariah Garnett stays quiet, filming Berlin's pale fingers stroke a cardboard cutout of himself from the 70s. The film moves fluidly from Garnett's silent, acid-washed drag play of Berlin, to grainy video of his darkened abode, to the loud whirs of Super 8 shot by Berlin himself. A disastrous interview leads, unexpectedly, to a hook-up... or does it? After the potentially untrue encounter, the camera's poking, cursory glances become more deliberate.

It's Peter Berlin's gaze, an older, more experienced way of looking, focused on simple subjects and effects: Mariah's face, tea being made, the light yellow in a hallway, or glowing green through vines. A stirring conversation between two artists, young and old, united in their need to see themselves in what they shoot.

ASHLAR AND PENTACLE

Micki Pellerano

2012, USA, video, B&W, sound, 6 min. World Premiere

An unsettling chiaroscuro of the dark arts, *Ashlar and Pentacle* documents soberly-dressed youths enthralled in an occult ritual. Bruno Coviello's invasive score shadows sinister images of black magic in action: fire and phantoms, runes and blood on rough-hewn stone, and the Princess of Disks. More eerie, somehow, is the boy fastidiously gilding his pentacle. He could be solving math problems, so pure and concentrated is his expression. Conjuring requires great care. Grainy footage and double exposures add to the foreboding tableaux, and bring out some beauty too.

ORDINARY TOWN

Michael Wilde

2011, USA, video, color, sound, 3 min. World Premiere.

Wilde searches for meaning in a constructed world, and the answers he gives here are ambiguous. A 2.5 second GIF of a naked man, pixel-thin and copied dozens of times, marches across his chalk-lined suburb. The identical men walk through their identical routines, the setting black, flat, and bare, accompanied by a droning score. The men are beautiful, there's no denying that, as is what they stop to look at, pointing to something like hope in the dark, unthought spaces.

BEAUTY MUST SUFFER

Jonesy

2011, USA, video, color, sound, 6 min.

Beauty Must Suffer is an homage both to J.K. Huysmans' novel, *Against The Grain*, and a debauched weekend Jonesy spent with Andy Mantegna, a porn star whose rise was just as quick as his descent and subsequent death. That weekend in 1994, they partied in the grandeur of an old Victorian flat saturated in baroque decor, the setting clashing garishly with Jonesy's financial situation at the time. He was living in a van, with just a backpack full of belongings—including Huysmans' novel. With magazine cutouts and stop-motion animation, Jonesy presents a kaleidoscopic vision of this convoluted dreamscape, multiplying and distorting Andy's image to portray the pleasures and pitfalls of aesthetic saturation. —Jonesy.

POUPÉE RÉFRRACTAIRE (RESISTANT DOLL)

Yannick Gallepie

2011, France, video, color, sound, 3 min. US Premiere.

A doll, rendered in animated magazine and jpeg cutouts, wakes and rises against the patriarchy. Her politicalization in the bedroom, complete with a new haircut and a slew of new partners, mirrors the feminist anger outside her window. The right book, even in the most vapid and plastic hands, spells trouble for the dick-swinging powers that be. A must-see for those who love the smell of critical theory mixed with afternoon sex.

Exploding Lineage

Art is our resilience. Experimentation is our queerly colored history. From the explosion of energy during the Harlem Renaissance, to the poetry carved in the walls of Angel Island, to revolutionary self-love, these films juxtapose the legacies that we inherit alongside those we must create.

Queer Rebels is a production company founded by KB Boyce and Celeste Chan (www.queerrebel.com). Queer Rebels Productions (QRP) showcases queer artists of color, connects generations, and honors our histories with art for the future.
—KB Boyce & Celeste Chan, guest curators.

/// Total Running Time: 77 min.

WEDNESDAY, NOVEMBER 14 @ 7PM



ERZULIE'S TEARS



QUEER ORIGINS

HOKUM

Dr. K. Ryan Ziegler

2007, USA, video, color, sound 7 min.

Hokum draws on ideas of sex, gender, and Black masculinity and a soundtrack by Queer Harlem artists such as Gladys Bentley and Ma Rainey, to ask of its audience: what does it mean to take pleasure when viewing the queer Black female body?

WEEP WILLOW: THE BLUES FOR LADY DAY

Indira Allegra

2012, USA, video, color, sound, 3 min. NY premiere

Weep Willow is a video poem revealing the chilling biography of Billie Holiday and the emotional landscape behind her voice.

BULLDAGGER WOMEN AND SISSY MEN

KB Boyce

2012, USA, video, color, sound, 6 min. NY premiere

The snare, hi hat and syncopation of the queer Black Harlem Renaissance is honored and celebrated.

QUEER ORIGINS

Celeste Chan

2012, USA, video, color, sound, 3 min. NY premiere

Experimental animation laced with nostalgia; a love letter to the filmmaker's queer origins.



FML

FREE JAZZ

Gary Fembot Gregerson, Brontez Purnell & Jerry Lee Abram

2011, USA, video, B&W, sound, 5 min. NY premiere

Free Jazz is electric-60's experimental choreography. Directed by Gary Fembot Gregerson, in collaboration with dancer Brontez Purnell and lighting designer Jerry Lee Abram.

I KNOW MY SOUL

Crystal Mason

2011, USA, video, B&W, sound, 4 min. NY premiere

Based on a poem by Harlem Renaissance poet Claude McKay. The way to self-love is self-knowledge.

HOMESCHOOL

So Yung Kim

2009, USA, video, color, sound, 4 min. NY premiere

A lyrical exploration of the forced assimilation of a Korean adoptee.

FAN CHRISTY (COVER) [KARAOKE MV]

Jai Arun Ravine & Jorrit Poelen

2011, USA, video, color, sound, 4 min., NY premiere

Fan Christy is an experimental karaoke music video and mis-translated cover of the song "Faen Christy" by Dutch artist Christy Gibson (check it on youtube). *Faen* is a non-gendered Thai word for romantic partner, purportedly derived from the hybridization of "fan" and "friend;" I must be an Obsessed Fan of Dutch Luk Thoong/Mor Lam Pop Star Christy Gibson in order to possess The Deep Personal Understanding of Thai Culture and Life.

BLOODLINES

Celeste Chan

2012, USA, video, color, sound, 7 min. NY premiere

Bloodlines is an experimental ode to immigrants detained on Angel Island during the Chinese Exclusion Act. Shot on location at Angel Island.

ERZULIE'S TEARS

MA Brooks

2007, USA, video, color, sound, 9 min. NY premiere

The spirit of the Haitian Voudoun goddess of love saturates this haunting and lyrical film.

FML

Rob Fatal & Chica Boom

2012, USA, video, color, sound, 5 min. NY premiere

FML explores the pleasurable lament of failure, discontent, and loss in creating the hyper-racial and gendered self on stage. This short was conceptualized and performed by La Chica Boom and directed, filmed, edited by Rob Fatal. Music by La Lupe.

NO LEGACY LET GO

Julia Wallace & Alexis Pauline Gumbs

2012, USA, video, color, sound, 9 min. NY premiere

A poetic ritual of healing directed by J. Roxanne Wallace and Produced by Alexis Pauline Gumbs of Mobile Homecoming. *No Legacy Let Go* honors

known, unknown, named and unnamed Black LGBTI/Queer ancestors and elders across the country but especially those from Harlem, NY. It takes a snapshot of the legacy of Queer Harlem as understood from the stories of Imani Rashid, a Harlem native, and translates them into musical and poetic form.

RENAISSANCE REDUX

Oriana Bolden

2010, USA, video, color, sound, 7 min. NY premiere

Reflections on the Harlem Renaissance via the filmmaker's grandparents.

IN MY OWN HANDS

Crystal Mason

2012, USA, video, B&W, sound, 4 min. NY premiere

Because every second of joy is a revolution.

Life Cycle

STRANDS

What is life? This program carries us from birth through death. Along the way we discover ourselves and open to the world, engage with the system and lose sanity, lose health and wither away. Film and its processes assist these filmmakers as they carry us along the journey, framing each development with a unique perspective that only film can provide, infusing meaning in the novelty we call life. Curated by the Festival Programming Committee.

/// Total Running Time: 55 min.

WEDNESDAY, NOVEMBER 14 @ 9PM

ILLNESS MAGNIFIED

MEMORIES OF A MAN IN PARADISE

Marissa Viani Serrano & Jaiziel Hernández Maynes
2011, Mexico, video, color, sound, 2 min. US Premiere

A man lies naked in a womb-like tube superimposed over home-video memories of life in paradise as his heartbeat and familiar laughter create a sonic rhythm.

HALF SHELL (PORTRAIT OF DANA)

Dolissa Medina
2010, USA, video, color, sound, 4 min., World Premiere.

Inspired by Botticelli's *The Birth of Venus*, *Half Shell* is a hand-processed 16mm film that uses photochemicals as a metaphor

PREPOST

for the role biological chemistry plays in determining gender identity and physical ability. Digitally transferred through a manipulated film projector, the film further plays with optics, framing an intimate portrait of Dana, a visually impaired transgender woman, inside the blurred boundaries where beauty and altered sight meet.

DE(CON)STRUCT

E. Hearte
2012, Canada, 16mm, B&W, sound, 1 min. US Premiere.

Double-exposed and edited entirely in camera, this work plays with ideas of gender expression and creation while addressing the possibility of conflicting

aspects of one's self identity; the perpetual construction and deconstruction of gender.

PREPOST

Silvia Maggi
2009, Italy, video, color, sound, 8 min. US Premiere

In this haunting piece, a lone individual rips out their hair in an industrial wasteland as a symbolic action about gender discrimination.

ILLNESS MAGNIFIED

Julia Fuller
2010, USA, video, color, sound, 17 min. NY Premiere.

This experimental documentary about the experience, language, and spaces of illness contrasts personal and institutional concepts of illness and the body by exploring how they are visualized, documented, and described. Using voiceover interviews, medical imagery, and handmade recreations of the internal body, the film addresses the complexity of these representations, and unveils the often unacknowledged lived

experience of the patient, as well as the emotional experience of the physician.

STRANDS

Paul Neudorf
2010, Canada, video, color, sound, 6 min.

Animated fingerprints interact with dancers in this live action/ animated dance film about desire, consciousness and identity.

SEE FOR YOURSELF

Jerry Tartaglia
1995, USA, video, color, silent, 17 min.

In this silent film, Jerry Tartaglia documents the final year of his friend and lover David Kline's life as he dies from an infection associated with HIV. Kline asked Tartaglia to shoot the footage in order for "people to see for themselves what AIDS looks like." Tartaglia presents the footage as silent "dailies" of a movie, affording viewers an unencumbered emotional response.

POJKTANTEN (SHE MALE SNAILS)

She Male Snails

POJKTANTEN (SHE MALE SNAILS)

Ester Martin Bergsmark

2012, Sweden/Denmark, video, color,
sound, Swedish w/ English subtitles,
72 min. NY Premiere

"Real beauty can give you
an experience of reality
being broken into pieces.
You get a glimpse of
something that's bigger
than you."

MIX is an organization that is
constantly on the lookout for new
and exciting work by queer artists
from all walks and persuasions.
And almost nothing is more excit-
ing to us than being able to watch
these movers and shakers grow,
evolve, and create the work that
will ultimately define a new era of
queer life and art.

Ester Martin Bergsmark is
one of those makers. After a
hot-hot-hot showing of their short
video *Fruitcake*, a hyper-erotic
ode to the anus, in 2009, we
are thrilled to present *She Male
Snails*, Bergsmark's new feature,
at our 25th festival!

Originally conceived as a
documentary about transgender
artist and writer Eli Levén, the
story transformed into something
more expansive: a visual fantasy
of delicately flavored contrasts, of
delirium and sensuality, distil-
lation and disjuncture, and the
reclamation of femininity from the
destruction of masculine forces.

The protagonist, Eli, is a
young "boy hag-lady," caught
in between genders, more than
just a boy or girl, with an eye for
feminine androgyny. Eli struggles
with anxiety, violence, and the
problematic nature of self-defini-
tion; and when simply remaining

alive is a task, reciprocating love
becomes harder still.

Awarded both the Nordic
Vision Prize and Audience
Award at the 2012 Gothenburg
Film Festival, *She Male Snails*
is simply not to be missed. A
truly inventive experiment in
both form and narrative, the film
is a queer modern romance of
self-actualization, longing, and
the exquisite existence of snails,
alluring and absorbing from its
opening shot to the very last
emergence from the water.



Dirty Looks

SELECTS:
THE FIRST
25 YEARS
OF MIX NYC

Part 1: Fertile Feelings

THURSDAY, NOVEMBER 15 @ 7PM

DYKETACTICS

1987. What a strange place to start. Video as a tool for artists had grown from its early port-a-pack days to a viable consumer medium, slowly replacing the functionality of 16mm film production and somehow conversely renewing interest in the "small gauge" Super 8 form. The famed punk hey day of the Lower East Side had come and gone, allowing for a decidedly queerer core to spring up. 1987 also saw over 70,000 cases of HIV/AIDS reported worldwide, and the establishment of ACT UP. The political voices that swelled from the streets to our screens rang on for years; still ring to this day. Assembled in *Fertile Feelings* are selections from the first thirteen years of MIX NYC. They cover the historic grounds laid by visionary filmmakers and our queer community, marching for equal rights, fighting for their/our lives. Many of the titles are angry and reactionary, but also, often, playfully tongue-in-cheek. Interchangeably, Super 8 and video collide in hilarious, distressing and poignant assemblage works and portraits, reenactments and new narratives, showing this fertile decade-and-a-half, racked by plague, ruled by MTV. History still doesn't know what hit it. —Bradford Nordeen, guest curator.

/// Total Running Time: 88 min.



**[1987]
DYKETACTICS**

Barbara Hammer

1973, USA, 16mm, color, sound, 4 min.

"A popular 'lesbian commercial,' 110 images of sensual touching montages in A, B, C and D rolls of 'kinaesthetic' editing. The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of lovemaking sensually and artistically captured."

—Elizabeth Lay, *Plexus*

**[1988]
STOP THE MOVIE (CRUISING)**

Jim Hubbard

1980, USA, super8mm, color/B&W, silent, 14 min.

Demonstrations against the making of the movie *Cruising*. In glorious, self-processed Super 8.

**[1989]
ECCE HOMO**

Jerry Tartaglia

1989, USA, 16mm, color, sound, 7 min.

Thanks to AIDS hysteria, gay sex is again seen as pornographic, politically incorrect, sinful or a public health hazard. One wonders, however, whether the taboo is against the sex or against the seeing of the sex.

**[1990]
FEAR OF DISCLOSURE**

**Phil Zwickler &
David Wojnarowicz**

1989, USA, video, color, sound, 5 min.

The implications of HIV revelation. Go-Go boys bump and grind while sizing up each other's mortality.

**[1991]
THE STAR SPANGLED
BASHER**

Carl Michael George

1991, USA, 16mm, color/B&W, sound, 8 min.

Examines the relationship between the rise in homophobia and racism during times of frenzied patriotism. The image of Whitney Houston singing the national anthem at Super Bowl XXV is juxtaposed with CNN newsreel of military maneuvers in the Persian Gulf and a five borough anti-violence march organized by the New York Gay and Lesbian Anti-Violence Project.

**[1992]
EQUAL RIGHTS FOR UNBORN
DRAG QUEENS**

Glenn Belverio

1992, USA, video, color, sound, 7 min.

Brenda and Glennda accept Christ into their lives.

**[1993]
FRENZY**

Jill Reiter

1993, USA, video, color, sound, 11 min

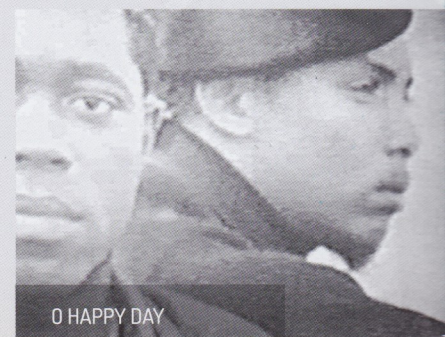
A visual proclamation of promiscuity, a "queer grrrl" thrash band plays with wild abandon while audience members first tear off their own clothes and then start grabbing the grrrls in the band, kissing them, and trying to pull them away from their instruments. —Chris Straayer

**[1994]
CONFIRMED BACHELOR**

Tom Kalin

1994, USA, video, color, sound, 3 min

Home-movie footage of flowers, drag queens, and the great outdoors collides with some old-school disco music and the untrue, misinformed, and (unfortunately) all too real commentary of a right-wing demagogue on gay male sexual practices.





STOP THE MOVIE (CRUISING)



STOP THE MOVIE (CRUISING)

THURSDAY, NOVEMBER 15 @ 7PM

[1995]
THAT FERTILE FEELING

John "Quasi" O'Shea
1985, USA, video, color, sound, 7 min

This legendary short features Vaginal Creme Davis and Fertile Latoyah Jackson as they survive a multitude of misadventures which culminate in Fertile giving birth to eleventuplets.

[1996]
O HAPPY DAY

Charles Lofton
1995, USA, video, color/B&W, sound, 6 min

Imagining the early days of gay lib for black gay men by appropriating 70s black gay porn, early 70s films & newsreel footage from Black Panther Party demonstrations. The tape (homo)eroticizes the male-dominated Black Power movement, and invents a moment in history when there was genuine hope for a gay revolution.

[1997]
INTERVIEW WITH A ZOMBIE

Candy Pauker
1994, Canada, super8mm, B&W, sound, 7 min

A raw vintage Super 8 zombie flick starring Bruce La Bruce and Michael Brynntrup.

[1999]
FOREVER BOTTOM!

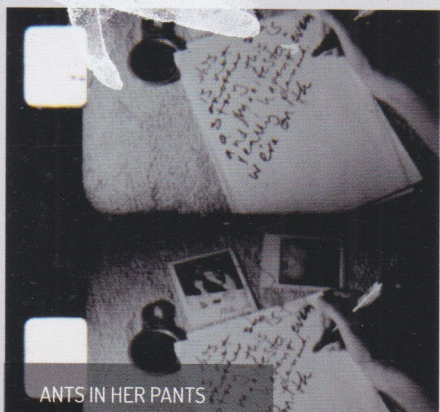
Nguyen Tan Hoang
1999, USA, video, color, sound, 4 min.

This film embraces the pleasures and desires of gay male "bottomhood."

[1998]
ANTS IN HER PANTS

K8 Hardy
1997, USA, super8mm, B&W, sound, 5 min

A layered soundtrack of music, humming, and fightin' words complements images of grls skateboarding, looking at Claude Cahoun photographs, dressing to go out, and clowning around. "This is not another sob story. It's a manifesto. And I haven't really planned. We use emergency exits. I have ants in my pants."



ANTS IN HER PANTS

The Coming Disturbance

THURSDAY, NOVEMBER 15 @ 9PM

From *The Coming Insurrection* to *The Coming Community*, it is clear that something, or someone, is coming. As neoliberal capitalism continues to collapse, new movements spring up daily, from the plazas of Madrid, Mexico, Wall Street, and Quebec, to reject austerity capitalism and its attempts to shut down both hope and dissent. These coming forms of resistance against emerging mutations of capital will be speculative, nanobiotechnological, and digitally global—unrecognizable as they exceed our current understanding of the political and the economic. These will be bodies of all kinds which have been considered monstrous and now emerge as erotic and empowered. While some theorists have declared the death of Queer Theory, we see hope in the claims of an emerging Queer 2.0, even while we reject that binary formation. Ours is a Queer X.X, where the X.X can refer to an abstract number, any number—or, it can refer to the post-porn movement, to the chromosomes of engineered creatures and organs, to the longitude and latitude of queer lives outside grids of western epistemologies, to the multiplicitous disturbances queer brings globally. The artists curated in this program reimagine resistance in forms which cause disturbance, by unnerving, decentering, and unraveling power rather than acknowledging its solidity by trying to destroy it. These artists respond to the rigidity of contemporary life with gooey, embodied, networked, and highly technical means of imagining other possibilities for life. —Zach Blas & Micha Cárdenas, guest curators.

/// Total Running Time: 76 min.

WIKIABMEYAD

Elle Mehrmand

2011, USA, video, color, sound, 7 min. NY Premiere

wikiabmeyad analyzes diasporic anxiety through sonic ritual. The holographic clone sings wikileaks cables about Iran in Farsi, English, and Perz-ish [a faux-liminal language].

FAG FACE AND THE FACIAL WEAPONIZATION SUITE

Zach Blas

2012, USA, video, color, sound, 9 min. NY Premiere

The *Facial Weaponization Suite* is a response to scientific studies that link determining sexual orientation through facial recognition and a burgeoning culture of technologically-driven identification calculation. The suite provides sets of masks for public intervention. One mask, The Fag Face Mask, is generated from the biometric facial data of many gay men's faces, attempting to evade detection by mechanisms of capture and recognition-control.

MICRODANCES.2.1: MINIMAL BODY

Jaime del Val

2005, Spain, video, color, sound, 10 min.

The second film of the series *Microdances*, *Minimal Body* is a series of minimalist sequences of moving body fragments, an exploration of unknown landscapes and possible languages, an approach to the body that redraws its territories and hierarchies, an exploration of the process of looking into the body and feeling the body, fragmented, multiple, amplified.

SPECULATIVE BIOLOGIES

Pinar Yoldas

2012, Turkey/USA, video, color, sound, 2 min., NY Premiere

This video introduces synthetic organs, perverse anatomies, and sexual excesses to interrogate the cultural perception of sex.

EN UN FIST FAST

Rocio Boliver /

La Congelada de Uva

2012, Mexico, video, color, sound, 2 min.

Abjection builds awareness of post-porn power, which breaks away from the outdated distinction between eroticism and pornography.



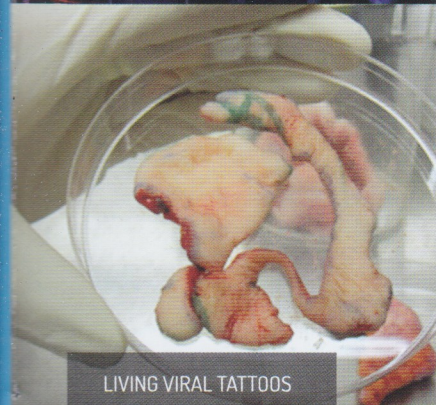
EN UN FIST FAST



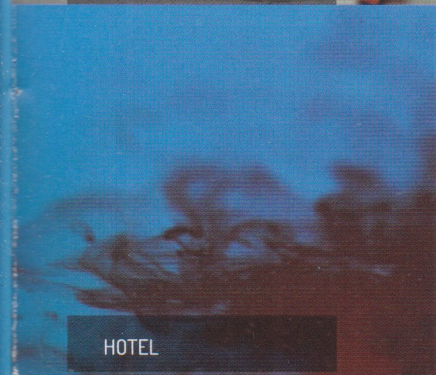
SPECULATIVE BIOLOGIES



UKI



LIVING VIRAL TATTOOS



HOTEL



LA PINCHAJARAWIS IS A MANIFESTO

LIVING VIRAL TATTOOS

Tagny Duff

2008, Canada, video, color, sound, 6 min. NY Premiere

This video features the development of eight living viral tattoos, sculptural prototypes grown in a petri dish (in vitro). A series of "bruises" are rendered on pig and human skin by viral vectors and immunohistochemical stains.

NANO-GARAGE(S)

particle group

2010, USA, video, color, sound, 16 min. NY Premiere

In her introduction to *Tactical Media*, Rita Raley underscores the peculiar temporal ambitions of new media, its commitment to "temporary consensual zones," the "Next Five Minutes." Her accompanying thesis: new media privileges disruption (the tactical) over revolution (the strategic), resulting in a "politics [that] are a metapolitics." *Nano-Garage(s)* works from the premise that poetic play (signifyin'), as low-fi interruption, has the potential to integrate the circuits, to (respectfully) challenge Raley's distinction.

UKI

PERFORMANCE DOCUMENTATION
EXCERPTS

Shu Lea Cheang

2012, Taiwan/France, video, color, sound, 11 min.

UKI, a sequel to Cheang's cyberpunk sci-fi movie *I.K.U* (2000, premiere Sundance Film Festival), is structured as both a viral performance "live code live spam" and a viral game in two levels: infect a city and enter the bionet.

LA PINCHAJARAWIS

Giuseppe Campuzano

2011, Peru, video, color, sound, 2 min. World Premiere

La Pinchajarawis is a manifesto. The body as memory and its chant as transmuting technology.

FIND EACH OTHER: LOCAL AUTONOMY NETWORKS

Micha Cárdenas

2012, USA, video, color, sound, 5 min. World Premiere

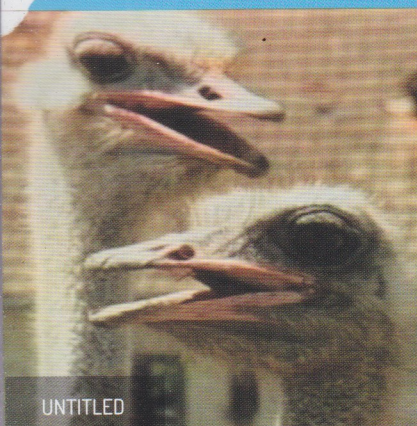
Local Autonomy Networks (Autonets) is inspired by an urge to create technologies to facilitate communication for community-based, anti-racist, prison-abolitionist responses to gendered violence, creating networked fashion to reimagine social organization.

HOTEL

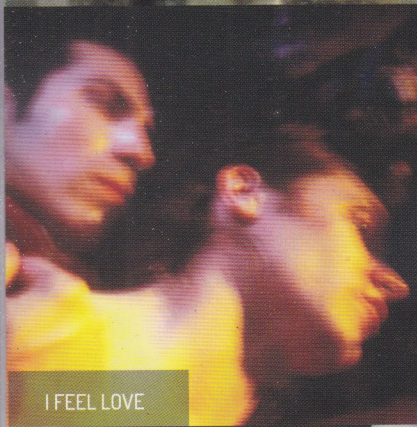
Jordan Crandall

2010, USA, video, color, sound, 6 min.

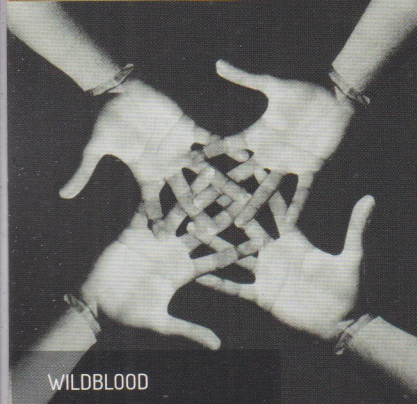
The erotic dance has now become uni-directional—a vector aimed at the body substrate, probing the very limits of the flesh. But in this ambiguous space of extreme intimacy, there is no longer any coherent identity to be captured.



UNTITLED



I FEEL LOVE



WILDBLOOD

Part 2: Living Through Oblivion

Through the eye of the storm, filmmaking in the naughts and the teens seemed to reflect upon the furious decade-and-a-half which preceded it, solemnly redressing formal principles in the wake of calamity and chaos. Consumer home editing systems became commonplace and film labs shuttered like the saloon doors in Hollywood ghost towns. Online platforms reinterpreted sociality in binaristic and networking languages, drafting a digital sense of order on the otherwise messy construct of the social. In *Living Through Oblivion* the past and present become muddled and frayed through the repurposing of historical images and narratives. Outmoded technologies, found footage and revisionary editing reimagine and reconstruct a past that is errant, alien or simply gone. Many of the filmmakers assembled here embrace film as a precious or fetishistic format, video as calculating or interpretive tool. Concepts of the archive emerge, be it an image bank of GLBTQ representation, a literary library, or a porn store bargain bin, sorting our pasts, collecting our visions, arranging our histories. But such a loaded and fraught history cannot sustain such organization. And here is where the breakdown begins.... —Bradford Nordeen, guest curator

/// Total Running Time: 83 min.

[2000] OBLIVION

Tom Chomont
1969, USA, 16mm, color, silent, 5 min.

A confession, a diary, an attempt to render my physical attraction as a film composition. "...one of the few truly erotic works in cinema." —J.J. Murphy, *Millennium Film Journal*, No. 3.

[2001] BLACK AND WHITE STUDY

Peter Cramer & Jack Waters
1990, USA, 16mm, B&W, silent, 10 min.

The film *Black and White Study* premiered at the 1990 New York Lesbian and Gay Experimental Film/Video Festival, now MIX. That film forms the basis for a

further exploration of chiaroscuro, nudes, movement and film techniques in a three-dimensional space of constantly shifting fields of perception. Eroticism and humor highlight an interracial couple engaged in a dance dialogue of opposites and attractions.

[2002] SSION

Cody Critchell
2002, USA, video, color, sound, 3 min.

I don't want New Wave and I don't want the truth.

[2003] EILEEN

Cecilia Dougherty
2000, USA/Ireland, video, color, sound, 10 min.

An intimate unconventional home movie of working-class dyke writer Eileen Myles who is reading from her autobiographical novel *Cool for You*. "I was thinking of some film footage I'd seen by the Beat poets in New York. Their films were simultaneously self-conscious and casual, parts seemed planned and other parts seemed completely spontaneous, just like Eileen Myles." —Cecilia Dougherty



THE PERFECT ONES



SORRY, BRENDA

FRIDAY, NOVEMBER 16 @ 6PM

[2005]
I FEEL LOVE

Matt Wolf

2004, USA, video, color, sound, 15 min.

In 1997 Andrew Cunanan was dubbed the "gay serial killer" after he killed gay fashion designer Gianni Versace. In *I Feel Love*, hotel maid Joel Manero, a fictitious victim of Cunanan, has an accidental run-in with the killer, which leads to his unexpected media celebrity.

[2006]
THE PERFECT ONES

Nao Bustamante & Matt Johnstone

2006, USA, video, color, sound, 9 min.

An amnesia-stricken suburban housewife wanders into a punk club and finds a new way of life.

[2007]
FILM MONTAGES (FOR PETER ROEHR)

William E. Jones

2006, USA, video, color, sound, 11 min.

An appropriated video work that also serves as a tribute to a great artist of the 1960s, *Film Montages (for Peter Roehr)* takes simple repetition as its first principle. William E. Jones arranges fragments of gay porn films into a musical composition at once austere and delirious.

[2008]
SORRY, BRENDA.

Samara Halperin

2001, USA, video, B&W, silent, 2 min.

An experimental exploration of the homoerotic subtext of *Beverly Hills 90210*. "It's about time the homoerotic subtext of *Beverly Hills 90210* was brought to the forefront!" —Jason Priestly, discussing *Sorry, Brenda*, with Conan O'Brien.

[2009]
ALL THAT SHELTERING EMPTINESS

Gina Carducci & Matilda Bernstein Sycamore

2009, USA, 16mm, color, sound, 8 min.

All That Sheltering Emptiness is a meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the receptionist, arousal, and other routines in the life of a New York City callboy. Gorgeously hand-processed in full 16mm glory, this film is a collaboration between Gina Carducci (*Stone Welcome Mat*) and Matilda Bernstein Sycamore (author of *So Many Ways to Sleep Badly*; editor of *That's Revolting! Queer Strategies for Resisting Assimilation*). *All That Sheltering Emptiness* explodes the typical narratives of desire, escape and intimacy to evoke something more honest.

[2010]
UNTITLED

Glen Fogel

2009, USA, video, color, sound, 5 min.

No description at the request of the filmmaker.

[2011]
WILDBLOOD

Jonesy

2009, USA, video, B&W, sound, 5 min.

Wildblood is the second piece in a trilogy of animated shorts by Los Angeles artist David Jones, aka Jonesy. It takes its inspiration from queer zines and the San Francisco homocore music scene of the early 90's. The artist was a member of the seminal band Fagbash and considers the piece reminiscent of the type of making indicative of this period. It is constructed entirely of xerox collages re-photographed and animated digitally.



UN LARGOMETRAJE DE
PABLO OLIVERIO



DESALINIADOS

FRIDAY, NOVEMBER 16 @ 8PM



DESALINIADOS (SCRUFFY)

Fractal Cine (Pablo Oliverio)

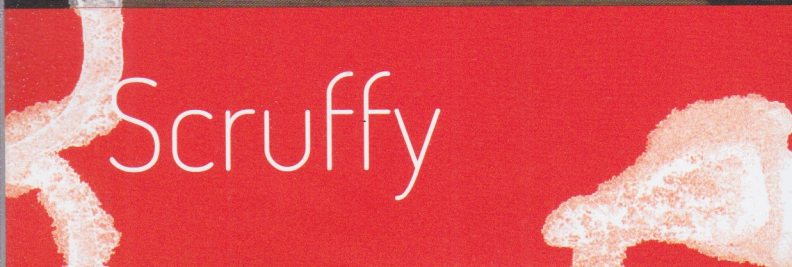
2008, Argentina, video, color, sound,
Spanish w/ English subtitles, 62 min.

Desaliniados: irregular, disparate, shabby, scruffy. Both the style and the story of director Pablo Oliverio's queer/bi/poly DIY three-way (and then four-way) romance among hipster *Porteños* takes these themes and turns them inside out. In addition, *Scruffy* is a tribute to Oliverio's Buenos Aires—young, brazen, freaky and fast-moving, using hand-drawn animations laid over the live-action landscape.

Two girls and a guy, Heidi, Poppy, and Maxi, bounce around their funhouse squat and let the love flow in all directions. They have a ferocious and improvisational approach to fucking, making charming use of piss, cum, egg beaters, and brown curly wigs. They leave plenty of time, too, for cuddle piles. All is well for the happy trio, until Heidi decides she wants a baby. Undeterred by the objections of Maxi and Poppy (babies: how bourgeois!) Heidi floats out of their flat and into Argentina's national debate over reproductive rights. She finds a uniquely suit-

able potential father named Ari, an extremely laid-back amateur porn star open to any possibility.

In Argentina, a woman can only get an abortion under certain specific conditions: if her health is at risk, if she is of "feeble mind," or if she was raped. *Scruffy* argues that the social movement against the ban touches on questions of sexual liberation and autonomy as a whole. The characters seize upon these ideas in their loose and free homemaking and sex-play, but that looseness brings complication with it. How do we understand each other, or ourselves, when moulds like gender and primary partners are made unfixed? Oliverio underscores their confusion by bringing in a mid-movie cast change. With their new selves come new attractions, and new psychedelic visions for the future. These dreams take shape as animated sequences blending in with the vivid reality of Buenos Aires. Oliverio's experimental approach, along with his gleeful, rambunctious pacing, makes this story about poly life and love a rare treat.

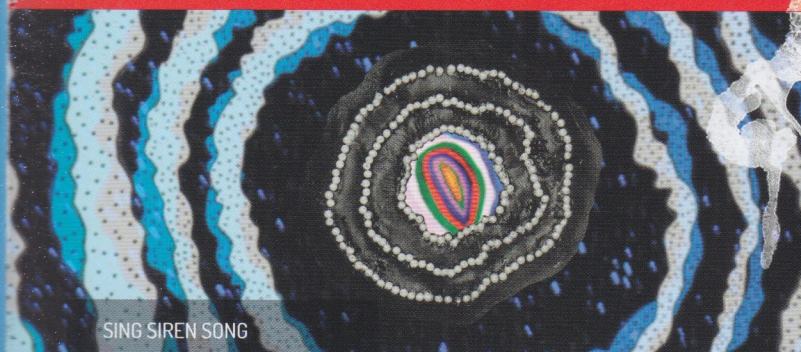


INVESTIGATIONS IN
NON-HUMANOID
EXTRATERRESTRIAL
SEXUALITIES

"My own suspicion is that the universe
is not only queerer than we suppose,
but queerer than we can suppose."

—J. B. S. Haldane, Evolutionary Biologist

Strange Attractors



SING SIREN SONG

According to recent scientific reports, there may be between 8 billion and 13 billion life-bearing planets in our galaxy alone. With numbers like that we will certainly encounter living beings from outer space someday. When we do, what will they look like? What special parts will they have, and how will they "do it?" Will we find what they do sexy, incomprehensible or just plain gross? You can find the answers to these questions and more in *Strange Attractors: Investigations in Non-Humanoid Extraterrestrial Sexualities*, extraordinary 288 page, full color, book and 120 minute DVD encompassing art, writing and film.

Inspired by Kepler's quest for earth-like planets, *Strange Attractors* envisions the sexualities of beings that may someday be encountered—if not in outer space then at least in our dreams! A joint publication by Encyclopedia Destructica and The Institute of Extraterrestrial Sexuality, *Strange Attractors* presents the work of 70 artists, writers and filmmakers who have created an amazing range of expressions expanding our conception of the possibilities of alien life forms and the nature of sexual desire.

Tonight we present a selection of videos from the *Strange Attractors* DVD. —Suzie Silver, Jasdeep Khaira & Christopher Kardambikis, guest curators.

/// Total Running Time: 69 min.

GREEN PORTAL 43

Shana Moulton

2011, USA, video, color, sound, 4 min.

Aliens observing humans create an intergalactic porn based on what human behaviors turn them on.

ANIMATRONLOVE

Darrin Martin &

Torsten Zenas Burns

2010, USA, video, color, sound, 4 min.

AnimatronLove is at the heart of a larger project titled *What If? In the Days When the Tiger Smoked*, which activated role-playing workshops where participants enact dates leading up to a fictional polyamorous romance. *AnimatronLove* revisits variations on the choreography performed by our characters' avatars contextualized into a series of alternative worlds and erotic compromises.

NERAIDES: FALL OF THE SUBTERRESTRIAL HIVE

Scott Andrew

2011, USA, video, color, sound, 11 min.

A fey fantasy world unravels. A cinematic narrative is revealed where boys play with ponies while frolicking limp-wristed and glitter-skinned through the forest and an alien drag queen commands an army of flying penis monsters.

MASTURBATION IN SPACE

Joshua Thorson & Mike Harringer

2011, USA, video, color, sound, 4 min.

Harringer recounts an extra-terrestrial abduction that followed a humorous late-night conversation he had with his boyfriend about Whitley Streiber and Christopher Walken. Harringer's story is accompanied by Thorson's mostly CGI video sequences, which vaguely illustrate the fantastic tale about auto-eroticism as performance for curious, sex-positive alien anthropologists.

THE OBLIGATE SYMBIONTS OF COLUBUS GRAND

Hilary Harp & Suzie Silver

2012, USA, video, color, sound, 7 min.

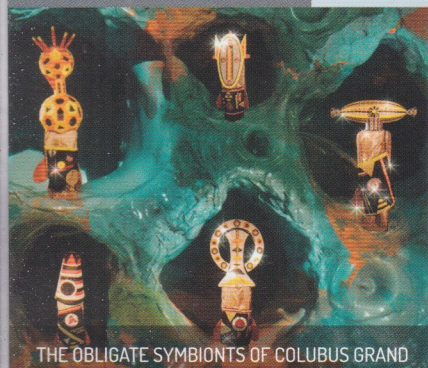
In the solar system 18 SCORPII, located some 45.3 light years from Earth at the northern edge of the Scorpius constellation, two planets have evolved cultures of profound mutual symbiotic reliance. The ecstatic dance-like interaction between the almost inert Kalataka and the exhausted but entranced Tarzanians, is extraordinarily beautiful, building to the climactic effusion of Kalataka sporge.



ANIMATRONLOVE



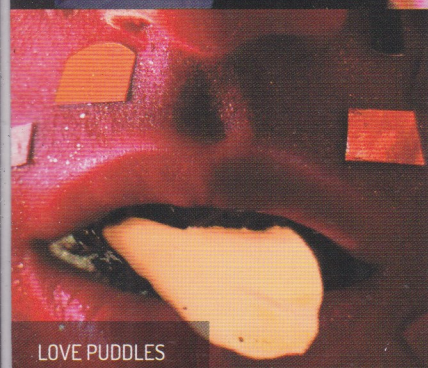
RECOMBINATION



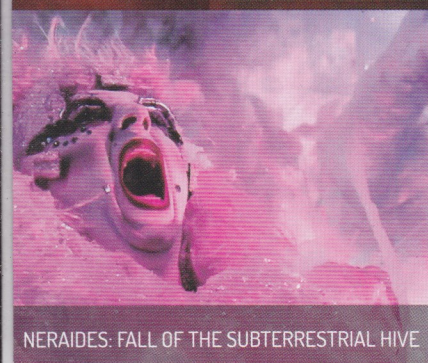
THE OBLIGATE SYMBIOTS OF COLUBUS GRAND



GREEN PORTAL 43



LOVE PUDDLES



NERAIDES: FALL OF THE SUBTERRESTRIAL HIVE

SING SIREN SONG

Amy Johnson

2011, USA, video, color, sound, 3 min.

Sing Siren Song begins in a bright but homogenous commune of bird-women sirens. Amongst many colorful couplings is a silent and solitary siren. This siren seeks more than a mirror and craves transcendence from her being. In desperation she calls into the sea for a nocturnal bath of nine waves, a custom from La Lanzada Beach famed since pagan times for its curative powers. The siren is overwhelmed by its own song and becomes consumed by its own mouth into a vibration of pure color without form. The waves gain color and then they are both transformed into something other, a mesmerizing void that builds towers in another dimension and becomes a bridge to another being. Time slows, the drama fades. There is nothingness once more, yet nothing is as before.

LOVE PUDDLES

**Michael Mallis
& Michael McParlane**

2011, USA, video, color, sound, 6 min.

In the golden fringe of a far-off galaxy, an alien planet teems with exotic life. Twiggy creatures rush to an ominous volcano and rub their bodies against its glittering surface, enticing the volcano to awaken and spray its gooey chaos across this furry world.

ALIEN SEX VIDEO

Kate Gilbert & Kolmel

2075, USA, video, color, sound, 4 min. NYC Premiere.

Alien Sex Video breaks through flesh, hair, taboo and shame, exploding normal pornographic machinations to recover the joy of creaturehood and discover new portals of pleasure and base sensations such as awe, fear, disgust, humor and ecstasy particularly inherit in queer fucking.

VIDEO SCIENCE 7: SPACE LOVE PART 3— UNREGISTERED PLANET 3110PEL

Luke Meeken & Andrew Negrey

2010, USA, video, color, sound, 11 min. NYC Premiere.

A selection from the *Video Science* series of educational documentaries, originally broadcast on the Ether, via quantum entanglement, by the Stellar KinoKon-trol for the enlightenment and edification of the Human League of Planets. *Space Love Part 3* focuses on the Marepera Sepiida of Unregistered Planet 3110PEL, a hulking, lumpen creature coerced out of its watery home by a family of erotically charged microorganisms to conduct a performance in elaborate sexual semaphor.

HYDROPHILIA

Larry Shea

1995/2003, USA, video, color, sound, 3 min.

Hydrophilia is part of a series of short films & videos, collectively titled *E-Motion Studies*, that explore the behavior of "inanimate" objects through the lens of human emotion.

TAKE ME

Jacob Ciocci

2011, USA, video, color, sound, 1 min.

[No description available.]

YSBRYD (SPIRIT)

Julie Murray

2008, USA, video, color, sound, 8 min.

The music of insects by the thousands accompanies something ghostly and pulsing as it extends from a pair of common garden slugs found hanging entwined on a fence one humid night in autumn.

RECOMBINATION

Bum Lee

2011, South Korea, video, color, sound, 3 min. NYC Premiere.

The Swimmers are trapped with the voracious Eaters in a masti-catory contest for survival:

Misfits Unite!

FRIDAY, NOVEMBER 16 @ MIDNIGHT

Every queer knows what it is like to be, well, a little queer. From blighted babies to possessed skin pickers, tripping wanderers to punk yo-yo gangs, legions of queerdos descend upon this program to celebrate all that is strange, engaging, and out of its fucking mind. These are the oddities we could neither turn off nor deny, the absurd adventures of our mad insides, the guilty pleasures at our iconoclastic cores. Every film in this program will make you roll your eyes and say: stop. But, you'll want more and more. Addictive, mesmerizing, radical and wild, these crazy-assed films are the beat of the queer heart. Curated by the Festival Programming Committee.

/// Total Running Time: 81 min.

LINDA LETHORN & THE MUSIC BOX

HIGH BI GIRLS

THE YO-YO GANG

LOVE & ANGER

LINDA LETHORN & THE MUSICBOX

Meg Skaff
2012, USA, video, color,
sound, 17 min. World Premiere

This off-kilter comedy follows oddball Linda LeThorn as she is possessed by a music box left to her by her abusive dead aunt, Lucinda. With psychotic kitties, skin picking, olive baths, and water sports, "misfit" barely cuts the surface of the oddity of this piece.

LOVE & ANGER

Brian Benson
2012, USA, video, color,
sound, 16 min. NY Premiere

Birthered mid-catfight and immediately used as a weapon, Cousin Wonderlette does not quite fit the life of her bitch-of-a-mother in this outrageous queer fairy tale complete with a fairy dragmother, junky witch, and a shit-bathed troll.

THE YO-YO GANG

G.B. Jones
1992, Canada, video,
color, sound, 30 min.

Gang girls frequently out-curse, out-fight and out-sex every boys' gang around in this classic piece of queercore. Directed by G.B. Jones of Fifth Column, with Donna Dresch and Bruce La Bruce, this riotous, low-fi, gang movie offers iconic punk-on-punk action in every sense imaginable.

HIGH BI GIRLS

James Brooks Caperton, Sy Wagon, and Cary Cronenwett
2012, USA, video, color, sound, 18 min.
World Premiere

A band of misfits wander into the desert. Clad in torn fabric, fancy hats, and cowboy boots, they share a potion and lie down to dream. Kaleidoscopic images, touch, and movement carry them through the night. Shot on gorgeous Super 8, this film epitomizes Joshua Tree.

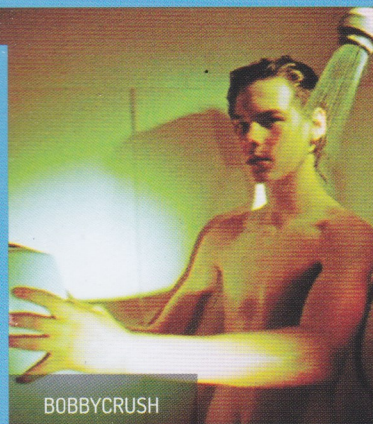
THE FIRST
25 YEARS
OF MIX NYC

Part 3: Retrospectroscope

This program highlights some of our favorite experimental shorts from the nineties and naughts. The films exhibited here demonstrate the range and reach of the experimental form, and its potential for invigorating the queer experience. A duck lectures on psychic imprinting. *Alpsee's* glass of milk overflows, runs off the table, and cascades down the stairs. Topped off with the punk leanings of *Rebel Fux's* Chicken/Flesh animations, and the parading, sexy women of *B.U.C.K.L.E.'s* identity politics confection. Curated by the Festival Programming Committee.

/// Total Running Time: 77 min.

SATURDAY, NOVEMBER 17 @ 2PM



BOBBYCRUSH

ALPSEE

Matthias Müller
1994, Germany, 16mm,
color, sound, 15 min

A fantastic tale in which the mundane aspects of daily life take on grand significance for a young boy. *Alpsee* conveys complex and intense emotions through the use of simple elements, at the same time reflecting back to a historical period of filmmaking and the realities of the Fifties. By stressing the significance of objects, and by its use of colors, *Alpsee* explores a world of primal instincts.

FLY AWAY HOMO

Andrew Hiller
1998, USA, 16mm, color, sound, 15 min

One part educational science film (found footage), one part documentary on Orgasmic reconditioning, one part B-movie. A loosely autobiographical film about being surrounded by straight men (sigh) and never getting laid.

THE EASY GARDEN

Anie SB Stanley
1994, USA, super8mm,
color and B&W, sound, 8 min

An erotic exploration in post-modernist science-fiction non-narrative, fragmented images of sexuality evoke the nostalgia of the nickelodeon and involve the viewer in fantasy.

CUT & PASTE

Alexis McCrimmon
2007, USA, video, color, sound, 8 min

An eye-catching and playful performative documentary short examines the history of gendered racial stereotypes, while exploring the childhood memories of sexual self-discovery. This autobiographical short tells the story of what it meant for one little girl who dared to be Black, Queer, and Kinky.

REBEL FUX: THE MOVIE

Kate Huh
1998, USA, super8mm, B&W,
sound on separate medium, 3 min

Lots of naked ladies, a few sailors and a chicken. An animated version of the zine *Rebel Fux*!

B.U.C.K.L.E.

Catherine Gund
& Julie Telenfino
1993, USA, video, color, sound, 10 min

A multiracial group of women explore lesbian relationships in the 1990s.

MY NAME IS POCHSY

Karen Hines
2008, Canada, super8mm to video
transfer, B&W, sound, 7 min

A mercury-poisoned factory worker grapples with taxes, karma and the future of the human soul in this trans-genre ode to the Industrial Film genre. Featuring ravaged industrial landscapes and affirmations culled from sources as disparate as the Dali Lama and the Wal-Mart mission statement.

BOBBYCRUSH

Cam Archer
2003, USA, video, color, sound, 10 min

13 year-old Bobby Stone has a crush on best friend Dylan Hammer. Dylan doesn't feel the same way.



REBEL FUX: THE MOVIE

I Owe You Nothing

Where do you go when no one is home? These films explore how queerness can be established in opposition to cultures that seek to repress, assimilate, and further force resistant bodies and desires into that most hideous of niches—*normal*. And yet we resist in ways that are both quiet and calculated; we create, we devastate, and we devour. In the words of filmmaker Vika Kirchenbauer, "This morning I woke up and the day was beautiful...[I] spent the day in bed thinking, 'Fuck you, world. I owe you nothing.'" Curated by the Festival Programming Committee.

/// Total Running Time: 70 min.

HOW TO TALK TO KIDS

Scott Fitzpatrick

2011, Canada, super8mm, color, sound, 3 min. US Premiere

Shot for the 2011 WNDX One Take Super 8 Event, *How to Talk to Kids* is a ghostly, melancholic adaptation of *The Life Cycle Series* of educational books for children and parents.

QUEER IN KANSAS

Peter Max Lawrence

2008, USA, video, color, sound, 18 min. NY Premiere.

Queer in Kansas follows a despairing young artist as he remembers and relives a childhood spent in the Midwestern closet. Lawrence juxtaposes childlike drawing and story techniques to brood on his adult disappointments and traumas: a wobbly-lined animation flickers while a computer reads his artist statement, and a picture book tells the story of his rape by a cowboy trucker. Lawrence confesses his loneliness to his camera; a black-bird, from superimposed Super 8 film, flies over his cheek, and disappears. That short, uncomplicated sequence brings clarity to Lawrence's running monologue. Similar light, understated moments throughout the film help Lawrence manage his elaborate subject matter.

GOLD MOON, SHARP ARROW

Malic Amalya & Max Garnet

2012, USA, 16mm, color, sound, 12 min. NY Premiere

Against a backdrop of electrocution, dominance, and scientific precision, a wasp nests in an abandoned refrigerator, eyelashes flutter, curtains blow in open windows, and queers congregate. Adapting Stanley Milgram's 1963 experiment on obedience to authority, *Gold Moon, Sharp Arrow* explores how queer communities reenact, resist, and respond to assimilation, coercion, and trauma. While queer culture can be a radical place of healing

and transformation, it also has the ability to employ the violence of dominant culture. Utilizing the language of conceptual art and avant-garde cinema, *Gold Moon, Sharp Arrow* straddles the political, emotional, and sexual tensions of ever-evolving queer communities.

RAZOR HEAD

Tom Chomont

1984, USA, 16mm, color, silent, 5 min.

One brother shaves another in a highly charged erotic ritual that employs solarization, isolated to specific parts of the film frame achieved through A- & B-roll printing.

SOMETHING DANGEROUS

Zavé Martohardjono

2012, USA, video, color, silent, 7 min. NY Premiere.

Thoughts pass through my head when I perform my own weekly grooming rituals. Thoughts about you who sees—or doesn't see—me. Thoughts about me, inside this body I happen to be in. Thoughts about these gentlest expressions of in-between-ness—a masculinity that is nothing other than dangerous.

—Z. Martohardjono

LIKE RATS LEAVING A SINKING SHIP

Vika Kirchenbauer

2012, Germany, video, color, sound, 25 min. US Premiere

Partly based on the author's psychiatric assessments diagnosing her with "Gender Identity Disorder," *Like Rats Leaving a Sinking Ship* is an intimate piece that combines personal subjectivity with the clinical objectivity of medical reports, challenging the very notions of these categories. As evocative images inconspicuously blend with found family footage, a multilayered reality emerges in which the distinction between what is true or false becomes unimportant and obsolete.

GOLD MOON, SHARP ARROW

QUEER IN KANSAS

LIKE RATS LEAVING A SINKING SHIP

GOLD MOON, SHARP ARROW

SOMETHING DANGEROUS

QUEER IN KANSAS



THE
THIRD
NEW
YORK

LESBIAN AND GAY EXPERIMENTAL
film festival

A
Queer
Kind
of Film

2ND L NYC & GAY
EXPERIMENTAL
FILM FESTIVAL
PT. 13-18

Tuesday,
Sept. 13 7:PM
The Ivory Elephant
(Der Elefant aus Elfenbein)
Michael Birtrop
Miles
Your Beauties
A kind of portrait in film
of a lover.

INSIDE/OUT
Jennifer Duford
Eventually, a fragment
of a person's life
Passage du D
Things which are
belong to each

Queer Kind of Film

Tuesday,
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Things which are
belong to each

4

IAN and GAY

EXPERIMENTAL

f e

work
a focus
on films by
and for lesbians
Black gay
men

JOIN US AT OUR FESTIVAL

MIX 95

November 2-12, 1995

Anthology Film Archives
32 Second Ave

The Knitting Factory
74 Leonard Str

Free Speech

@ Cafe
12 St. Mark's Pl

from Stuart Gaffney's "Be Generation"

**9th New York Lesbian & Gay
Experimental Film/Video Festival**

**11th New York Lesbian + Gay
Experimental Film/Video Festival**
November 14-24 1996

SPREAD
THE
LOVE

Free Speech

MIX 96

18th New York Queer
Experimental Media Festival
April 7-12, 2005

MIX

ABSOLUT VODKA
presents

shooting

November 6-16 1997

New York Lesbian & Gay EXPERIMENTAL Film & Video Festival

Knitting Factory, PopcornQ

MIX

Video
Festival
Gay
Lesbian

12

November 18-22nd

Anthology Film Archives • The Knitting Factory • PopcornQ

New York Lesbian and Gay
Experimental Film and Video Festival

Grassroots
Organizing!

SEXY CRUISING
GROUND FOR RADICAL OPINION

MIX 17

November 2003

REVOLUTION YOU CAN DANCE!

Dreams of the Night Fairies
Class Politics
Retroactivism

RESISTANCE IS FERTILE!
International Queer Sex Workers

Contemporary Movement
Politics!

HORNY
RADICALS!

November 19-28
Anthology Film Archives

Collective Energy

Experimental Media Festival
April 7-12, 2005

Collective Energy

MIX NYC
GAY EXPERIMENTAL FILM FESTIVAL
NOV. 8-13, 2006

Illustration of a person with a large head and a hand holding a stick.

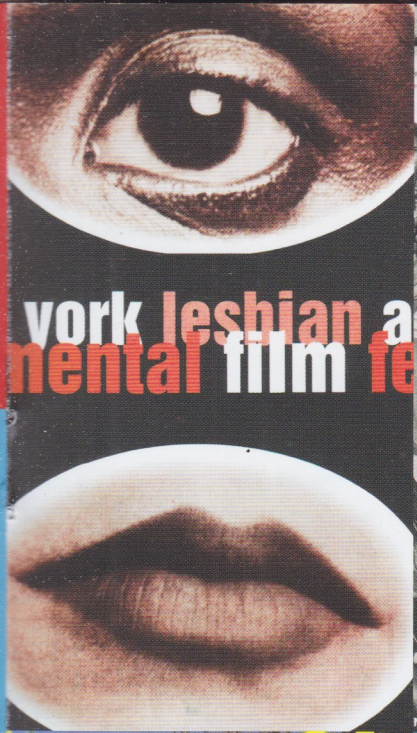
MIX

The Twenty First

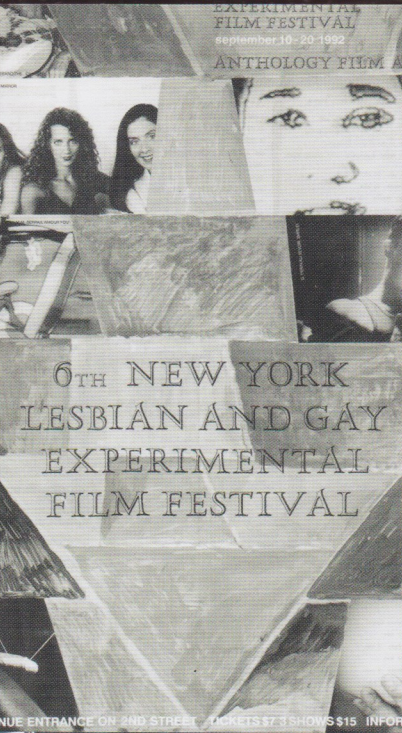
**NEW YORK QUEER
EXPERIMENTAL
FILM FESTIVAL**

15-19 October 2008

Diamond logo



work lesbian and
experimental film festival



6TH NEW YORK
LESBIAN AND GAY
EXPERIMENTAL
FILM FESTIVAL

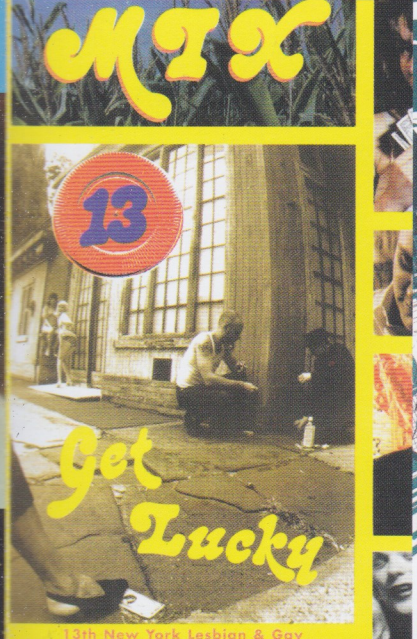
NUUE ENTRANCE ON 4ND STREET TICKETS \$7.5 SHOWS \$15 INFO@



September 9 to 19th



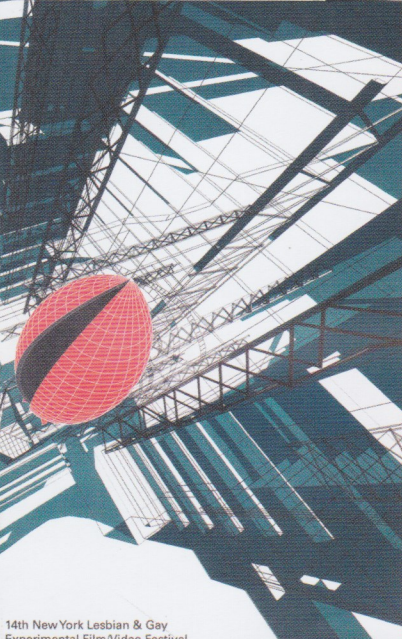
LESBIAN & GAY
EXPERIMENTAL
FILM FESTIVAL
94
DOWNTOWN COMMUNITY
1994-2000
VIDEO



13

Get
Lucky

13th New York Lesbian & Gay



14th New York Lesbian & Gay
Experimental Film/Video Festival



¡FELIZ QUINCEAÑERA!

Mix

November 14-18, 2000



MIX 2002
The 16th New York Lesbian & Gay
Experimental Film / Video Festival
NOV. 20-24
Anthology Film Archives

COUNTER
CULTURE



20 YEARS
OF DEDICATION
TO DEMANDING
EXPERIMENTAL
QUEER FILM.

MIX FESTIVAL
NOV 14-19, 2007

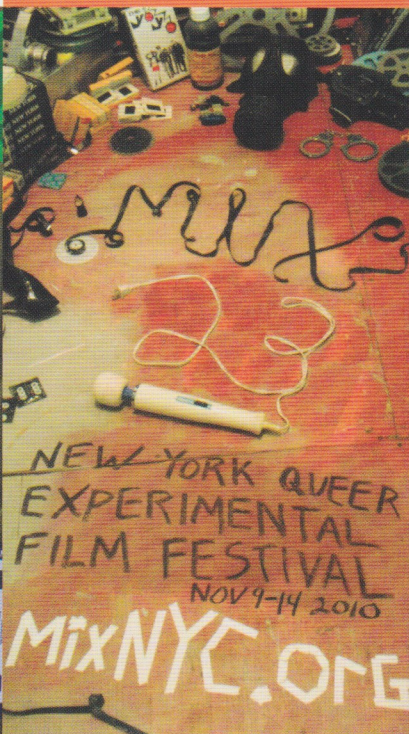
MIXNYC.ORG



MIX 22

MIXNYC.ORG

NEW YORK
QUEER
EXPERIMENTAL
FILM FESTIVAL



NEW YORK QUEER
EXPERIMENTAL
FILM FESTIVAL
NOV 9-14 2010

MixNYC.ORG



New York queer
experimental film fest
mixnyc.org

Queer Your Day Job

A program of film, video and live performance reflecting on the 'day job'. The \$10 Film Company (Boston, circa 1980) produced celluloid labors of love, documenting and constructing images of lesbian life. More than 30 years later, two of these gems inspire a consideration of queer labor. Issues of individual and collective sustainability and performance are at play in a cross-genre and generational conversation about work and cultural production. Andrea Lawlor will deliver a sneak preview of her eagerly awaited novel. Sheila Pepe will recall cooking with lesbian feminists and guarding art at the museum. Eileen Myles will read whatever she wants. Add contemporary fantasies in video from Samara Halperin and Josh Thorson and stir.
—E.E. Miller, guest curator.

/// Total Running Time: 75 minutes

/// FILM AND VIDEO

STRETCH

Barbara Hadden

1979, USA, super8mm, color, sound, 8 min., World Premiere

Painter/photographer Barbara Hadden's gorgeous self-portrait of a dyke's day at work.

BEETLE'S LUNCH

Jane Picard

1981, USA, super8mm, B&W, silent, 12 min. NY Premiere

This film captures a day at the short-lived Lesbian-owned and run café in Boston. This artfully captures a utopian moment; this re-occurring dream: the collective gay day job.

HARD HAT REQUIRED

Samara Halperin

2006, USA, video, color, sound, 3 min.

More sexy stop motion visions of men hard at work from the maker of *Tumble Weed Town*.

DIVORCE 2.0

Joshua Thorson

2010, USA, video, color, sound, 14 min. World Premiere

A queer perspective on some straight world drama, the nature of "marriage" and the translation of social obligation and authenticity between "real" and "virtual" worlds.

/// PERFORMANCES

Andrea Lawlor

Lawlor writes, studies, and teaches writing at UMass-Amherst, and edits the Pocket Myths series. Lawlor's writing has appeared in *Persiflage*, *The Brooklyn Rail*, *Route 9*, *Encyclopedia (Volume II)*, *MiPOesias*, and *OCHO 31*.

Eileen Myles

Myles was born in Boston and moved to New York in 1974. Her *Inferno (a poet's novel)* is just out from OR books. For her collec-

tion of essays, *The Importance of Being Iceland*, she received a Warhol/Creative Capital grant. *Sorry Tree* is her most recent book of poems. In 2010 the Poetry Society of America awarded Eileen the Shelley Prize. She is a Prof. Emeritus of Writing at UC San Diego. She lives in New York.

Sheila Pepe

Pepe lives and works in Brooklyn, NY. Since 1994 Pepe has had numerous solo exhibitions at venues throughout the United States including: Bernard Toale Gallery, Boston; Rowland Contemporary, Chicago; The Santa

Barbara Contemporary Arts Forum, CA; Susan Inglett Gallery, New York; Thread Waxing Space, New York; University Gallery at the University of Massachusetts, Amherst; Visual Arts Center, Richmond, VA; Weatherspoon Art Museum, NC; and Zilkha Gallery, Wesleyan University, CT. During that time Pepe has also participated in many group exhibitions, including: *Shared Women*, (2007) Los Angeles Contemporary Exhibitions; *Radical Lace and Subversive Knitting*, (2007) Museum of Arts and Design, New York; *Decelerate*, (2006) at the Kemper Museum,

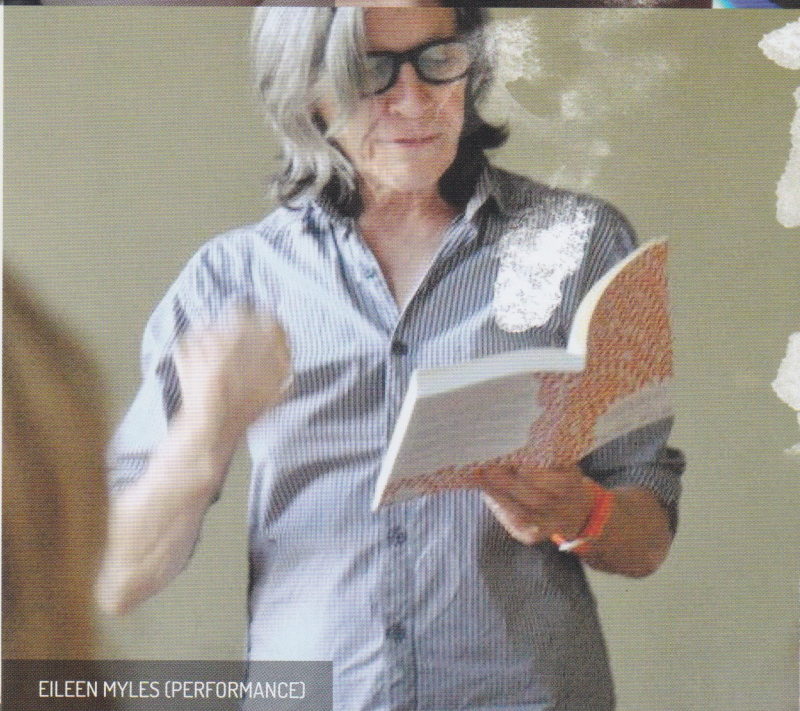
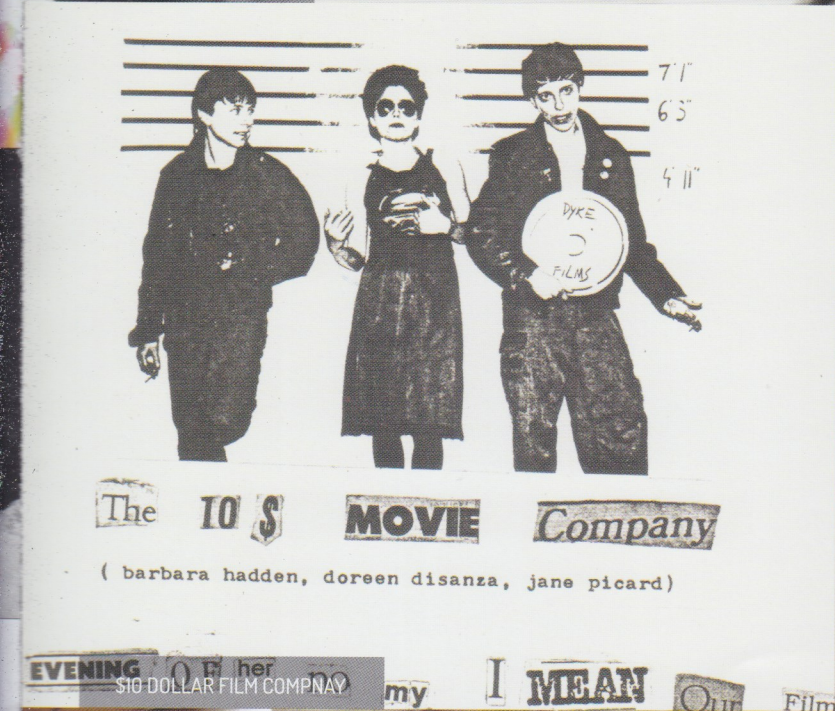
Kansas City; *The Photogenic*, (2003) ICA, Philadelphia; *Greater New York*, (2000) P.S.1, New York; *Elbowroom* Tredja Sparet, Stockholm (1997) and *Gothic*, (1997) ICA, Boston. Her work is held in a number of private and public collections including: The Jersey City Museum, The Rose Art Museum, and The Harvard University Art Museums. Pepe is currently the Acting Assistant Dean, Dean: Art and Design at Pratt Institute, Brooklyn.



BEETLE'S LUNCH



SHEILA PEPE (PERFORMANCE)



EILEEN MYLES (PERFORMANCE)



ANDREA LAWLOR (PERFORMANCE)



STRETCH

Wildness

er
AT UNIONDOCS
322 UNION AVE., BROOKLYN
L TO LORIMER

Wu Tsang

2012, USA, video, color, sound, 75 min.

A Latino transgender bar tells its own story, courtesy of the performance crew who transformed the space into a once-a-week hipster hangout, in *Wildness*, named after the outre art/fashion/music night that filmmaker Wu Tsang and his friends brought to Los Angeles' Silver Platter. Considering the various groups who struggled to coexist there, it's no surprise that the resulting documentary should reflect such an enigmatic mix of identities. Simultaneously vital and unwieldy, this occasionally self-serving yet undeniably eye-opening project is

the closest thing the community has to a self-portrait, fancifully narrated (in Spanish) by the Silver Platter itself.

Rather than being merely an ethnographic snapshot—or worse, a commemorative video of a short-lived avant-garde happening—the pic serves up various artistic, cultural and political entry points to suit different audiences.

Helmer Tsang privileges the club's point of view via the somewhat precious decision to write the pic's primary narration (penned in collaboration with art curator Roya Rastegar) from the Silver Platter's perspective. As the camera lingers on the wel-

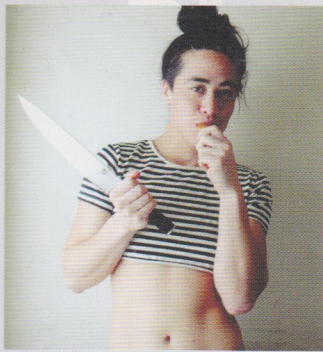
coming glow of the club's neon sign—a motif to which Tsang returns throughout the film—a maternal voiceover delivered by actress Mariana Marroquin suggests an all-embracing, protective spirit bemusedly watching over those who congregate within her walls.

Tsang reinforces that position by leading with a history of the gay and trans men who have found comfort at the MacArthur Park club over the years. Pic introduces club owners Nora and Gonzalo Ramirez, who generate a dramatic subplot about the Silver Platter's fate. It also features on-camera testimonies from

many of the club's drag-queen regulars, treated with nobility rather than ridicule, no matter how unconvincing their gender-bending charade.

Generous as this approach may seem, there's no denying that Tsang is the film's real star. A magnetic, pronoun-confounding presence, the androgynous mixed-race performance artist eventually allows his own narrative to overtake the Silver Platter's story: like the locals, Tsang finds sanctuary in the club, but he also sees opportunity. Together with his posse of frustrated Chicago performance artists, Tsang tests a weekend geisha show before

SATURDAY, NOVEMBER 17 @ 7:30PM



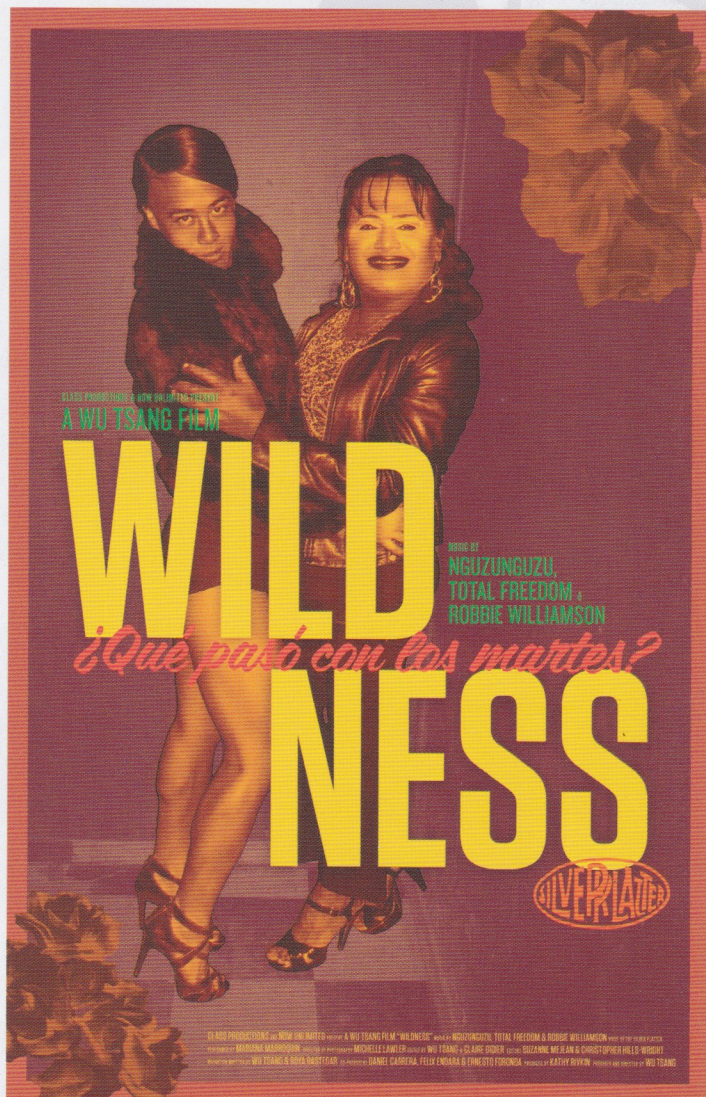
turning Tuesday nights into an aggressively experimental avant-garde showcase, aimed at a different clientele.

Wildness tracks the ensuing meltdown as the wild party night (exhaustively recorded by its hosts, whose footage makes for saucy, mouth-dropping montages) attracts negative press to what was once a happily un-hip safe space for a largely closeted Latino community, many of whom are also undocumented, in the legal, not filmic, sense. Tsang is so much at the center of this upheaval that it's fair to question whether he's the right person to capture it. Then again, who else possibly would?

Though driven by the same attention-seeking energy that ini-

tially inspired Tsang and his cohorts to host the Wildness nights, the film benefits from an older/wiser awareness. In retrospect, Tsang clearly realizes how his well-meaning activities disrupted the delicate ecosystem, having witnessed the downside of treating another group's sanctuary as his personal playground. Heavy on academic and queer-theory concepts, the resulting assembly serves as yet another form of dress-up, one in which Tsang strives to capture the spirit of the Silver Platter itself—a messy, amorphous thing as contradictory as the mix of electronica and Latin cabaret numbers found jostling on its soundtrack.

—Variety



SATURDAY, NOVEMBER 17 @ 7:30PM

Pasolini's Last Words & In Search



IN SEARCH OF AVERY WILLARD

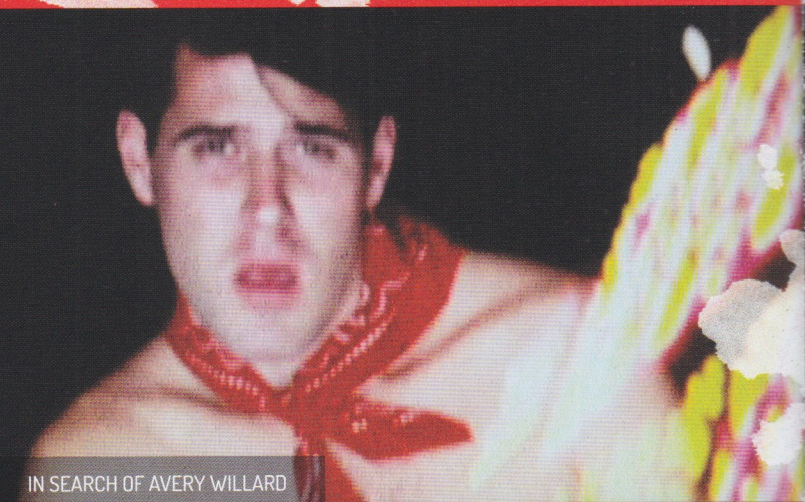
IN SEARCH OF AVERY WILLARD

Cary Kehayan

2012, USA, video, color and B&W, sound, 23 min. NY Premiere

Elusive, fascinating, and near-forgotten, Avery Willard (1921-1999), alias "Bruce King," made gay porn on Super 8 as none had before him.

In Search of Avery Willard makes the case for the reexamination of Willard's work as a brilliant inquiry into male erotic beauty and drag performance. His camerawork caresses the rugged men into a apprehensive bareness; they need to be touched, to be made to come. The films were sold through the mail, and at his creative peak in



IN SEARCH OF AVERY WILLARD

the mid-sixties to early-seventies, Willard received daily dozens of letters asking after his models. Though a sensitive, perceptive filmmaker, he was often cruel to his living subjects. Only the fantasy was real for Willard—once he had what he needed, the connection could be discarded.

That tension comes through in much of his work, from his

40s and 50s glamor shots of nightlife personalities, to a self-portrait he took with a disposable camera in the 80s. Kehayan wisely shows lots of Willard's pieces, making the film in part a retrospective. Including interviews with Willard's colleagues, drag subjects, and queer scholars Joe E. Jeffreys, Jeffrey Escoffier, and Ron Gregg.

PASOLINI'S LAST WORDS

Cathy Lee Crane

2012, USA, video, color, sound, English/Italian/French w/ English subtitles, 61 min. NY Premiere.

Co-sponsored with
The Standby Program

Pier Paolo Pasolini (March 5, 1922 – November 2, 1975), controversial and enigmatic Italian filmmaker, poet, writer, and visionary thinker, died as he had lived...both on the fringe and in the eye of the storm. Famously, his confrontations with power

kept him simultaneously at the margins and the centre of Italian public life. November 2nd, several hours after Pasolini was discovered murdered by being run over multiple times with his own car, Giuseppe "Pino" Pelosi, a 17-year-old male hustler, was arrested speeding along the Ostia seafront in Pasolini's Alfa Romeo. Pelosi was accused of, and quickly confessed to, the heinous murder of Pasolini. It was alleged that Pasolini had picked up Pelosi outside Termini train station, taken him

to a pizzeria and then driven to Ostia for sex.

"To scandalize is a right, to be scandalized, a pleasure. A person who refuses this pleasure is a moralist."

—Pasolini, on *Salò, or the 120 Days of Sodom*, 1975.

Cathy Lee Crane's poetic experimental biography examines Pasolini's last year with a

seamless integration of beautifully crafted staged segments employing animation, superimpositions, slow-motion and freeze frames, with riveting archival interviews, newsreel footage and scenes from Pasolini's films, alongside the texts he published or left unfinished during the last year of his life. Crane does not shy away from adding, or perhaps melding her own voice, literally and cinematically, to the literal and cinematic voice of Pasolini.

The recipient of the 1997 Eastman Kodak Award as "one

of Avery Willard

PASOLINI'S LAST WORDS



of the nations' most promising talents of the future generation of filmmakers," Crane seems, indeed, the perfect candidate to philosophically broach, and cinematically confront, the complex puzzle of Pasolini's postmortem remains.

In the arts, mimesis is considered to be representing the human emotions in new ways and thus representing to the onlooker, listener, or reader the inherent nature of these emotions and the psychological truth of the work of art.

From the first frame, one is drawn into the world of Pier Paolo Pasolini. The camera, your eyes, follows a guide, shot in slow

motion, creating a dreamlike and mesmerizing extended gaze. A voice, reading from Pasolini's *La Divina Mimesis*, 1975—his unfinished attempt to write a modern version of Dante's *Inferno*—gives this journey context, while low hypnotic piano notes portend certain doom. According to author Robert Gordon (Pasolini: *Forms of Subjectivity*), in *La Divina Mimesis*, "Dante & Virgil are... played by two versions of Pasolini himself," ie: the poet/Pasolini and his own image.

So, are we being guided by Pasolini himself into this 'hell'? Are we being led by his demons that would ultimately catch up with him? Who has taken our hand? This cleverly sets the stage for our journey into *Pasolini's Last Words*.

Pasolini was certainly complicit in the mythologizing of his own life. Perhaps Cathy Lee Crane has, with *Pasolini's Last Words*, mythologized his artistically prolific and controversial final

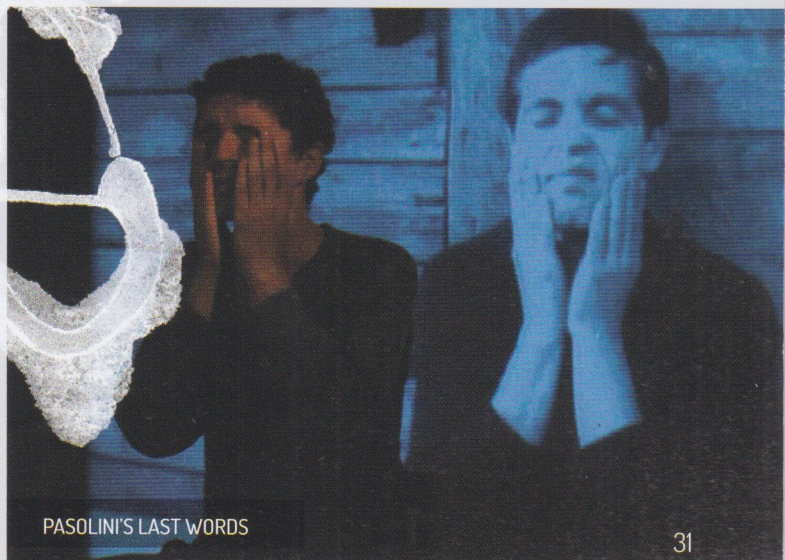
year, which, in this finely distilled version, seems to spiral toward his eventual and depraved end. With masterful editing, provocative storytelling and a strangely meditative meter, *Pasolini's Last Words* doesn't answer questions, it continues to ask them, not unlike Pasolini himself.

"I don't want to talk about myself any more. Maybe I've said too much already. Everyone knows that I pay for my experiences in person... Maybe I'm wrong, but I'll keep on saying that we are all in danger."

—Pasolini, in his last interview November 1, 1975, just hours before his death.

The Standby Program Inc.
(www.standby.org)

THE STANDBY PROGRAM is an innovative New York based non-profit organization dedicated to fostering the creation and preservation of media artwork by democratizing access to media technology and providing technical consultation. Standby allows both individual artists and cultural organizations access to the resources of the private sector at reduced rates. The program operates out of several top-rated media post-production studios located in New York City. We are proud to partner with MIX NYC to bring you this screening of *Pasolini's Last Words*.

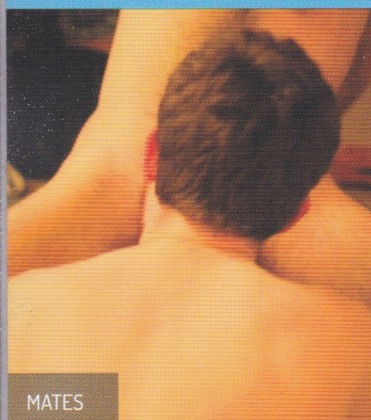


PASOLINI'S LAST WORDS

WANTING, NEEDING, WAITING

An egg, a mermaid, someone's savior. The films within this program project the fervor and fantasy of the subject onto the images, ideas, and objects of the world that surrounds them, creating scenes at once euphoric, erotic, and uncanny. From the textured play of light over the surface of bodies in *L'Amour et la Violence*, to the pornographic camp sensibilities of *Part Time Lover* and *Intrigue & the Ronches*, these films approach sex and sexuality in a manner that beckons constantly forward, never straight, to the heart of what makes us purr. Because sometimes too much is just enough, and even still we want more. Curated by the Festival Programming Committee.

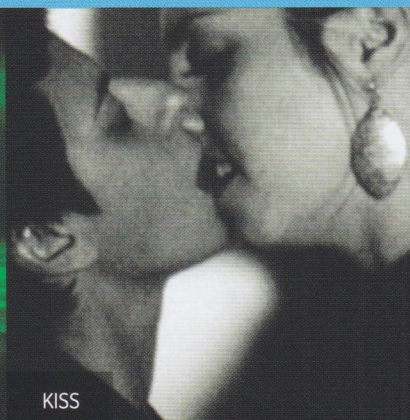
/// Total Running Time: 78 min.



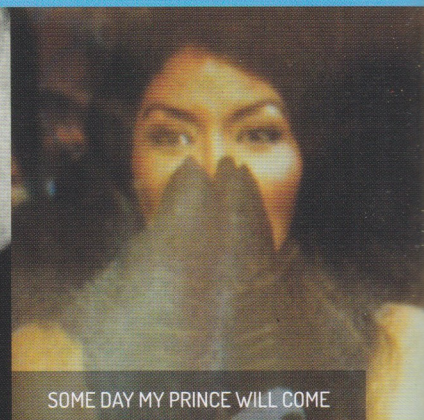
MATES



LA SONDE URINAIRE (CATHETER)



KISS



SOME DAY MY PRINCE WILL COME

KISS

Mark Pariselli

2012, Canada, video, color and B&W, sound, 4 min. US Premiere

An experimental reinterpretation of Andy Warhol's 1963 silent short film of the same name, *Kiss* recontextualizes his protest against the Hays Code's time restriction of on-screen kissing as an impassioned indictment of laws that prohibit and punish homosexuality in certain countries. Featuring a cast of performers hailing from countries where these laws still exist, *Kiss* transforms an expression of love and desire into a political protest.

SOME DAY MY PRINCE WILL COME

Daniel McIntyre

2011, Canada, 16mm, color, sound, 13 min. US Premiere

Shaped by years of media persuasion with problematic seduction narratives, *Some Day My Prince Will Come* is the creation of fantasies that viewers are encouraged to believe in. Through a reconstruction of these narratives, this exploration of how reality is co-opted by desperation guides us into the mind of the viewer. Shot on 16mm and hand-processed, *Some Day My Prince Will Come* is a hypnotic journey into the world of desperate competition in sex and, ultimately, love.

MATES

Antonio da Silva

2011, UK, video, color, sound, 5 min. NY Premiere

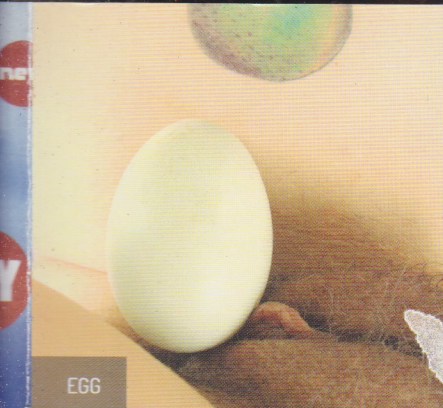
Mates is a homemade explicit sex story about contemporary gay experience. It is a film about "real life" anonymous bodies who use online flirting, spontaneous random brief encounters, pornography, and social media to try to sate their desire for hyper-connectivity in a tech-saturated, Internet-ruled hookup culture.

L'AMOUR ET LA VIOLENCE (LOVE AND VIOLENCE)

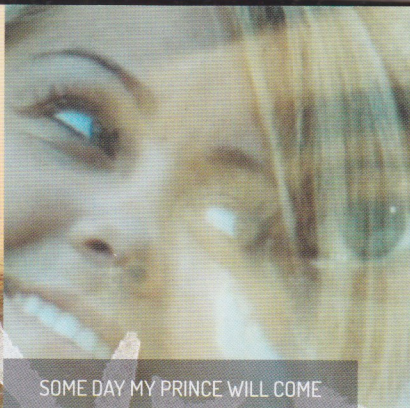
ToyTool Comitée (Alberto Pérez Pérez-Duque & Rosalía Hernández Pérez De Burgos)

2011, Spain, video, color, sound, 6 min. NY Premiere

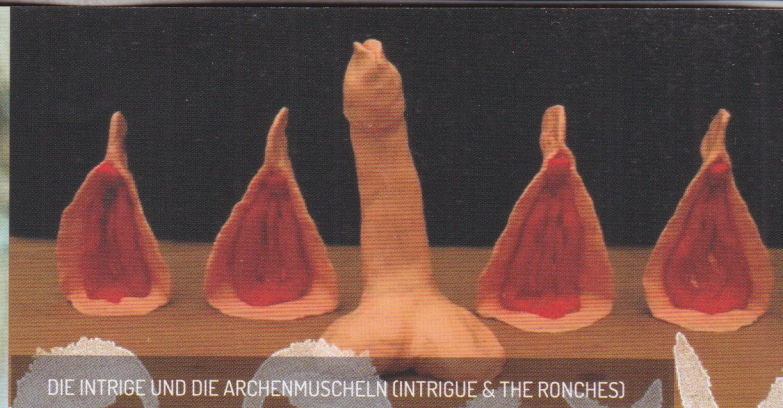
L'Amour et la Violence is a short sex film shot in the light from an old Super 8 projection of a boxing match. It is a film of contrasts, of two lesbian girls in colorful video under the black and white light of the projector, (un)dressed in the negative colors of two men fighting to the cheers of voices from the past. There's a sex and love scene running in the dark, and the only way to see it is by the light of the violence from the boxing combat.



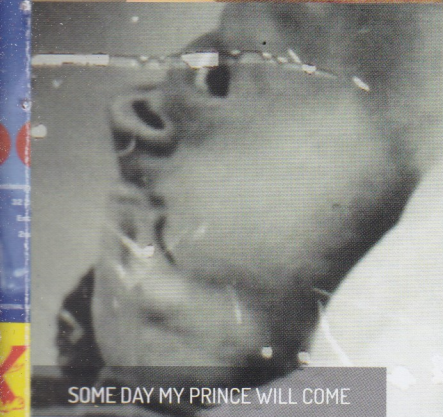
EGG



SOME DAY MY PRINCE WILL COME



DIE INTRIGE UND DIE ARCHENMUSCHELN (INTRIGUE & THE RONCHES)



SOME DAY MY PRINCE WILL COME

LA SONDE URINAIRE (CATHETER)

Camille Ducellier

2006, France, video, color,
sound, French w/ English subtitles,
3 min. US Premiere.

Very common, medically practical, and joyful zoophilia.

DIE INTRIGE UND DIE ARCHENMUSCHELN (INTRIGUE & THE RONCHES)

Kurdwin Ayub

2010, Austria, video, color,
sound, 3 min. US Premiere

Claymation of a penis performing onstage, fawned over by a troupe of vulva groupies to the sound of The Sonics. A twisted commentary on male-female relations in rock and roll.

PART-TIME LOVER

Yvette Choy

2010, USA, video, color, sound, 5 min.

Commissioned by New Sound Karaoke, inspired by Stevie Wonder's hit song, and intentionally shot on old skool Hi-8, this pornoke piece makes you wanna dance and make out on the back of a pick-up truck...with all your analog lovers. Please sing along!

HOOLEY

Félix Fernández

2010, Spain, video, color, sound, 9 min.

This project takes us into the psychological and social aspects of a hooligan, an individual who is between both the violent and the vulnerable, with all the hardness and brittleness. The character is played by the author, who belongs to a lower-class socioeconomic status linked to a lack of life projects and values. We are allowed to enter the imaginary world of the protagonist, exposing his attitudes and actions in relation to what surrounds him.

EGG

Sadie Lune & Kay Garnellen

2011, Germany, video, color, sound,
12 min. NY Premiere

A sexy, funny, romantic, and dirty visual poem. An exhibitionistic exploration of a peculiar deepening fascination as well as an intimate collection of erotic moments between two lovers. Food, penetration, hungry cunts (trans and miscellaneous), expulsion, fertility, surprises, joy, orgasms, and love.

FOURPLAY: TAMPA

Kyle Henry

2012, USA, video, color, sound, 17 min.

A tale of sexual triumph and travail, *TAMPA* follows a young gay Latino man as he bears witness to a surreal bacchanalian orgy in the public restroom of a mall food court. As tension builds, action becomes more and more absurdist, leading to a heavenly climax.

POINT OF VIEW

Christopher Westfall

2012, USA, video, color, sound,
1 min. World Premiere

It is often the goal of the artist to show their audience the world from an odd perspective. Christopher Westfall takes us to a place we see every day, yet wouldn't necessarily want to be, in the form of a visceral documentation of a visceral act.

Mommy Is Coming



MOMMY IS COMING

Cheryl Dunye

2012, Germany, video, color, sound, 64 min, NY Premiere.

Mommy is Coming is a comedic pornographic exploration of love. It follows Claudia, an old fashioned butch, on a journey to expand her sexual bounds in an effort to keep up with her progressive femme girlfriend, Dylan, who desperately wants Claudia to submit to her and open up their relationship. Through experimenting with masculine presentation and taking the name Claude, Claudia explores kink through submitting to trans-masculine faggotry. At the same time, she begins satisfying her desire for traditional romance through unintentionally developing a relationship with Dylan's mother, Helen. Ultimately, the vapid dilettantes Dylan amuses herself with fall thin, and after submitting to her sadistic ex, Dylan learns to open up her heart. The enlightened couple's

personal developments come to a head in a scene that delivers tenfold on the scandalous promise of the film's title.

Cast by legendary porn star and educator, Annie Sprinkle, performances are strong throughout from revered dyke porn veterans and newcomers alike. The film stars Papi Coxxx in the role of Claudia/Claude, Lil Harlow as Dylan, and Maggie Talpert as Mommy/Helen, with Jiz Lee, Sadie Lune, and Judy Minx. The diverse and talented cast deliver wildly satisfying performances as they explore a host of the thrilling kink that makes Berlin a destination and safe haven for queers hungry for true sexual liberation. The film also features delightful cameos from Dunye herself and Berlinale's Panorama director Wieland Speck.

Mommy is Coming is at its core the most saccharine sweet film that we have programmed this year. Only at MIX would our sweetest, most earnest, and

traditional film, be laced with hot S&M, leather, cheap mustaches, gender play, and of course, a drop of incest. Controversial, and potentially shocking, anything Dunye makes merits critical conversation. She remains an important cultural voice in the medium while the queer agenda struggles against cultural hegemony. With every broken taboo, Dunye playfully pushes queer culture forward in a way sure to stimulate the creativity (and genitalia) of other artists. This work has a lot more to offer than a love story, whimsical humor, and an arousing erotic tour of Berlin's leather culture.

Beneath the surface of this lightly presented-comedy, Dunye remains an auteur of queer cinema with a distinct voice, politick, and rhythm. *Mommy is Coming* adds to the conversations on interracial and intergenerational relationship dynamics in her previous work [*The Watermelon Woman* (1996), *The Owls*

(2010)]. It also deeply explores butch identity and its faggy possibilities, as well as the complex sexual and relationship dynamics queers navigate routinely, ultimately revealing a trenchant bitterness toward independent poly minded white femmes.

From the maker:

This is a film that is pushing the sanctity of the queer bedroom and allowing some people to come from behind the curtains and be honest about and comfortable with playing. I think there has been so much non-playfulness within our queer lives. We say we're sex positive. We came from gay liberation and look where we are now. This is going back to that exploration of incorporating difference and diversity within that mix.

CHERYL DUNYE IN PERSON!

Hero: 1: a mythological or legendary figure often of divine descent endowed with great strength or ability b: an illustrious warrior c: a man admired for his achievements and noble qualities d: one who shows great courage 2: an object of extreme admiration and devotion : idol

Icons: 3: an object of uncritical devotion : idol

According to Wikipedia, "the majority of gay icons fall into one of two categories: the tragic, sometimes martyred figure or the prominent pop culture idol." ... but everybody needs a hero, even a tragic one—especially queers. This program celebrates a few queer folks who have inspired us, challenged us, paved our way, or just made us feel good about who we are. Curated by the Festival Programming Committee.

/// Total Running Time: 64 min.

American Idol?

hero



POSTFACE

SUNDAY, NOVEMBER 18 @ 5PM

LAST KISS

Charles Lum
2012, France/USA, video, color, sound, 2 min.

The cleaning of Oscar Wilde's tomb ignites this elegy—in protest spirit—to the silencing and eradication of an evolving and participatory public commemorative.

POSTFACE

Frédéric Moffet
2011, USA/Canada, video, B&W, sound, 7 min. NY Premiere.

In a celebrity-obsessed culture, filmmakers often exploit the downfall of a star to amplify the emotional undertones of the fictional films in which they perform. *Postface* takes a look back at the filmography of Montgomery Clift whose private life and career spiral downward after a 1956 car crash that left his face scarred and partially paralyzed. Like an actor without a face, the video is an exploration of obsolescence, produced by means of analog tape manipulations.

WHEN WALT WHITMAN WAS A LITTLE GIRL

Jim Haverkamp
2012, USA, video, B&W, sound, 12 min. NY Premiere.

When Walt Whitman Was a Little Girl tells the startling, unuttered truth about America's good gray poet. Starting out as an ordinary nine year old girl, Walt is soon catapulted into the world with her senses ablaze. Based on a prose poem by M.C. Biegner, the film mixes drama, dance, puppetry, and oddball humor to portray the world through the eyes of a 'sensitive kid.' Walt awakens to the mysteries and wonder of nature, leaves her home to seek fame and adventure, is plunged into the horror of war, and finally begins to understand the unspoken poetry of childhood.

I REMEMBER: A FILM ABOUT JOE BRAINARD

Matt Wolf
2012, USA, video, color, sound, 24 min.

Modesty, whimsy, and clarity of design grace the work of Joe Brainard (1941-1994), an artist and writer whose evocations of memory and desire perhaps found their greatest expression in his memoir-poem *I Remember*. Composed of a sequence of brief recollections, the poem's standardized format admits an incredible variety of images and feelings. Filmmaker Matt Wolf returns to this iconic poem in his film *I Remember: A Film About Joe Brainard*. His archival montage combines audio recordings of Brainard reading from the poem, as well as an interview with his lifelong friend and collaborator, the poet Ron Padgett. The result is an inventive biography of Joe Brainard, and an elliptical dialogue about friendship, nostalgia, and the strange wonders of memory.

HOME MOVIES: NYC TO SAN DIEGO

Taylor Mead
1968, USA, 16mm, color, sound on separate medium, 19 min.

"I shot my home movies with the cheapest, littlest hand-held camera I could buy. And in the low 1960s film was so expensive that I just used the single frame button." This apology is a modest introduction to a very artful (though decidedly unprofessional in the monetary sense) ten minute ('to twenty') flick that might be called 'The Grand Tour.' The film flickers through a millennium of culture as it would appear to a tourist. It is an intense film, yet, there is an incredible wealth of information surprisingly accessible. Aside from the exciting experience itself, the breakneck history lesson is a reminder that the mind can move in lightning steps: the plodding way information is typically presented is an insult to mental capability."
—Taylor Mead

She Said Boom: The Story Of Fifth Column



SHE SAID BOOM: THE STORY OF FIFTH COLUMN

Kevin Hegge

2012, Canada, video, color,
sound, 64 min. US Premiere.

Forerunners of Queercore and Riot Grrrl, Toronto's preeminent feminist art-punk combo Fifth Column gets the tribute it has long deserved. Kevin Hegge's doc also doubles as a fascinating time capsule of the city's vibrant alternative culture of the 1980s and early 1990s. Hegge uses an abundance of film, video, and print material to powerfully evoke their Toronto, before the queercore ethos that Fifth Column and pal Bruce LaBruce cooked up wended its way into the lives and minds of misfits far from Queen Street. And though Hegge doesn't quite untangle the band's very messy history, he captures the equally unruly energies that made Fifth Column matter.

Hegge interviews Fifth Column members Caroline Azar, Beverly Breckenridge and G.B. Jones, along with other collaborators including Bruce LaBruce, Vaginal

"The interviews are all shot in venues perfectly selected for the parties involved. From a park bench for drummer and driving force G.B. Jones to a male strip club for queer director Bruce LaBruce, they help to establish the essences of the different players. Despite appearances from Kathleen Hanna (Le Tigre, Bikini Kill) and the spirited Ms. Vaginal Davis, the real attraction is an abundance of film, video, and printings that powerfully evoke a specific time in Toronto's recent history."

— KEVIN SCOTT, TORONTOIST

Davis and Kathleen Hanna. It makes for an in-depth look at the work and the era that it came out of, and the implications and challenges of that history for contemporary queer culture. Their legendary fights were a critical part of a tremendous body of work and way of life that waged total war against art practice, gender norms, and politics.

She Said Boom tells the inspirational story of a small group of outsiders creating a new reality. Their world exists in opposition to a culture that excludes and rejects them, but it is no utopia. Strong personalities with strong

ideas collaborate and also come into conflict and out burst great queer films, zines and music. Alienated from everyday life, a small group of women artists in Toronto in the 1980s created a queer subculture that was destined to catch fire and influence many bohemians and outsiders around the world.

Alive with great quotes and challenging ideas, the film shows Bruce LaBruce pointing out that the group was not orthodox feminist, while Kathleen Hanna discusses how Fifth Column was inspirational because they were punk in idea

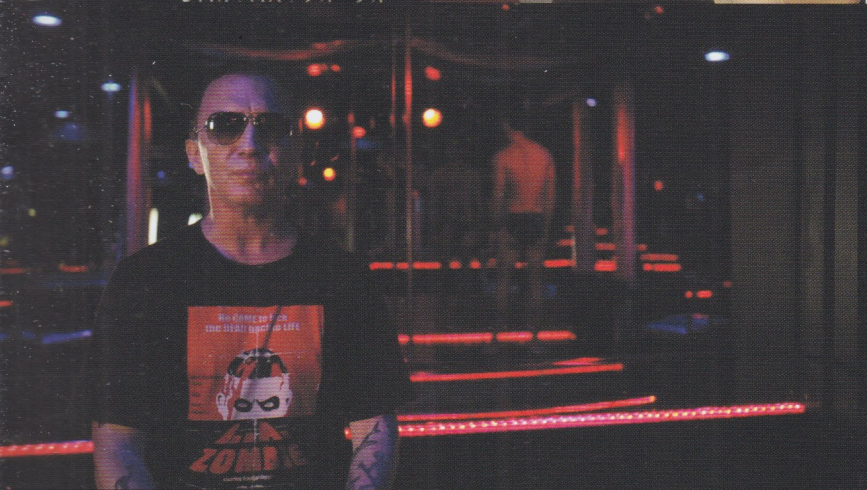
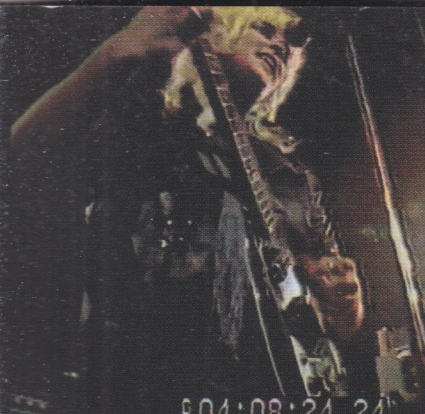
but not in musical genre. G.B. Jones explains that the band rejected the idea of authenticity as being completely alien, and embraced the superficiality of bubble gum groups, insisting that something artificial is more real than something with the pretense of authenticity, calling into question the premise of documentary. Fifth Column tears down norms and assumptions to the end!

Any word you can say,
any insult that people
think is bad, is good.
The worse things you
can get called, the
better!"

—G.B. JONES

"They had their hands in everything, because no matter what they'd do or say, the press would manage to dilute it. The press would twist things to make them more palatable or consumable, but Fifth Column wasn't interested in being palatable or consumable."

—KEVIN HEGGE INTERVIEWED BY BRAD WHEELER, THE GLOBE AND MAIL



MALE TO FUCK YOU ALL

Gordon B. Rec

2008, France, video,
color, sound, 11 min.

MALE TO FUCK U ALL is an experimental tribute to a dead transgender friend of the film-maker and the self-exploration of a young proletarian trans-boy (female to male) through a private recorded post-porn performance of himself based on BDSM self practices and the images of the countryside all around him by night.

SHE SAID BOOM



PERFORMANCES & INSTALLATIONS

/// INSTALLATIONS

BATHROOM PAINTINGS

Carlo Quispe

2012, USA, paint, color/b&w

Quispe populates his comics with hustlers, young gay men looking for love, pandrogynous sex deities from other worlds, and beloved comic characters in roiling, sweating orgies. Once again, Quispe offers up a carnival of slick and raw comics that creep up the walls, around the urinals, and swallow every last bit of bathroom surface in subconscious sexiness. A temporary autonomous zine, if you will.

PHALLO-PASTRY

Benjamin D. Owens

2012, USA, video & live performance, duration variable

Phallo-Pastry is a short stop-motion animation video-loop, projected onto a chef's aproned crotch. Like the title suggests, a penis-shaped cherry pie lies on a white plate with a knife and fork. Bite-size pieces are removed until there is no pie left, which can be interpreted in a number of ways. Both pie and penis, are they symbols of desire? Depends on who baked

the pie! The apron: a screen and an object charged with connotations of desire and authoritarian masculinity. Want some?

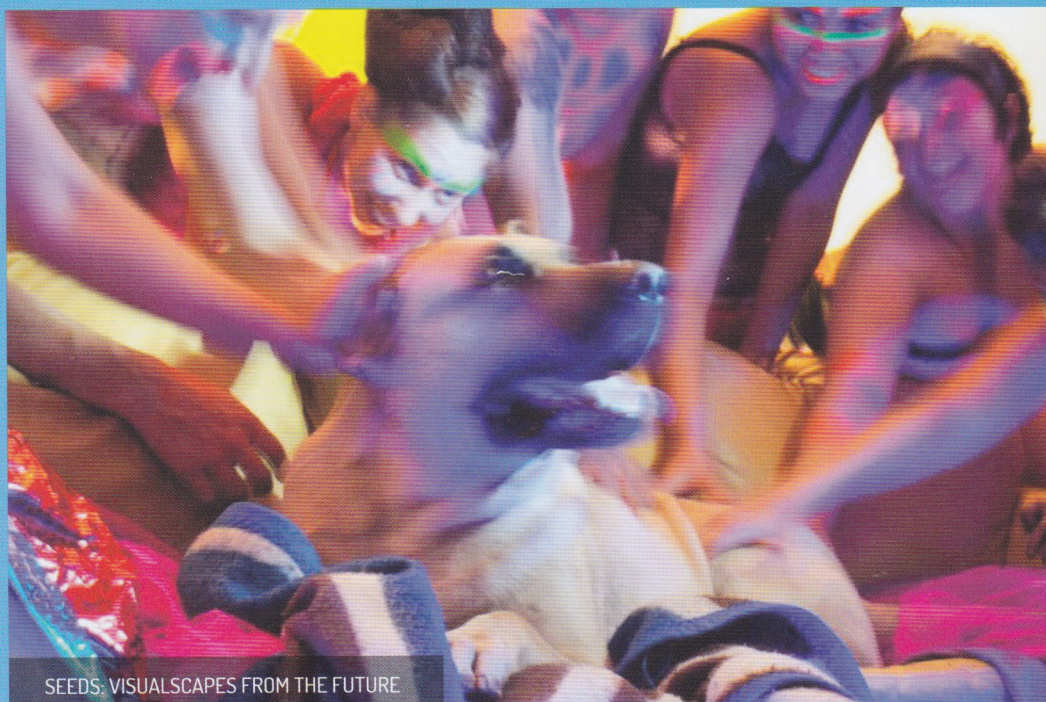
QUEER SCOUT CAMP

Sean Minteh, John Parker, and Gabriel Babriel

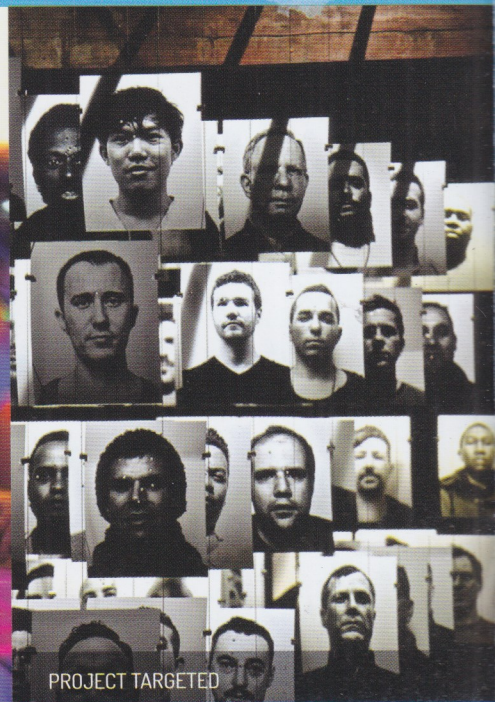
2012, USA, video, color, found objects, foliage, duration variable

Queer Scout Camp is inspired by self-altered Queer Scout drag, patches designed and distributed by Mary Tremonte, and recent media attention directed toward queers in the Boy Scouts of

America and Girl Scouts of America. Sean Minteh and Ellen DeGenerette imagined a Queer Scout troop meeting. In dreaming up ideas for troop activities, Minteh and John Parker were inspired to host a Queer Scout softcore porn shoot, a collaboration between whichever Queer Scouts chose to participate. A group of queer, kinky, smelly scouts emerged for the shoot, with a diverse array of gender expressions and performance interests. Parker and Malik each operated a Super 8 camera and together shot two



SEEDS: VISUALSCAPES FROM THE FUTURE



PROJECT TARGETED

rolls of film, including one large group scene and many smaller scenes. The tent installation aims to closely mirror the tent where Minteh actually lives in rural Tennessee, composed of found objects or second-hand loans. The forest outside the tent uses found plant materials, both dead and living, from a collection curated by Gabriel Babriel, and a digital projection of the living forest and some of its creatures are shot by Sean Minteh in Tennessee.

WE CATCH EACH OTHER FALLING, INFINITELY, INTO ONE ANOTHER

Daniel McKernan

2012, USA, dual-projected 16mm and video, color, duration variable

An interaction between two 16mm looped projections—each projector aimed at a facing monitor, then captured by a camera and fed into the opposite monitor—documenting the bizarre and liberating juxtapositions that the input/output devices generate as they try to capture and project the

same angle and regenerate this data in two separate monitors. Ouroboros as media.

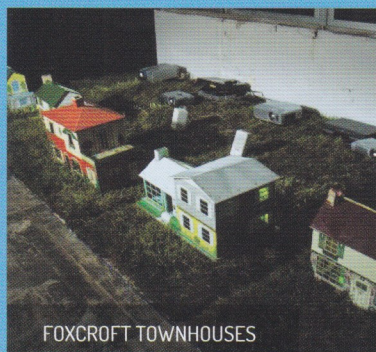
NOCTURNAL BEAVER

J. Dellecave

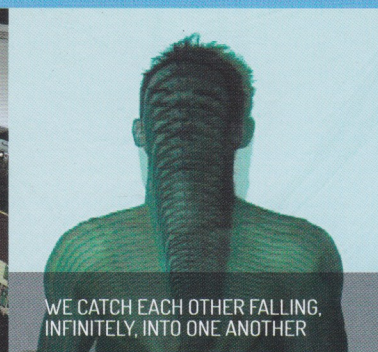
2012, USA, video, festival detritus, duration of the festival

A festival-long installation that combines notions of ecology, feminism, body art, endurance performance, collective work, disruption, and radical sex-positivity, *Nocturnal Beaver* aims to represent collaborative

work projects typical of queer trans-inclusive spaces (think Work Hard Stay Hard), create an unpredictable disruption of flow similar to how a beaver dam disrupts the flow of water (think disaster aesthetics of the Salton Sea), and present a flagrant pants-off celebration of dyke sexuality (think Untitled Feminist Art Show for five days—with papier-mâché beaver head and shaved pussy).



FOXCRIFT TOWNHOUSES



WE CATCH EACH OTHER FALLING, INFINITELY, INTO ONE ANOTHER

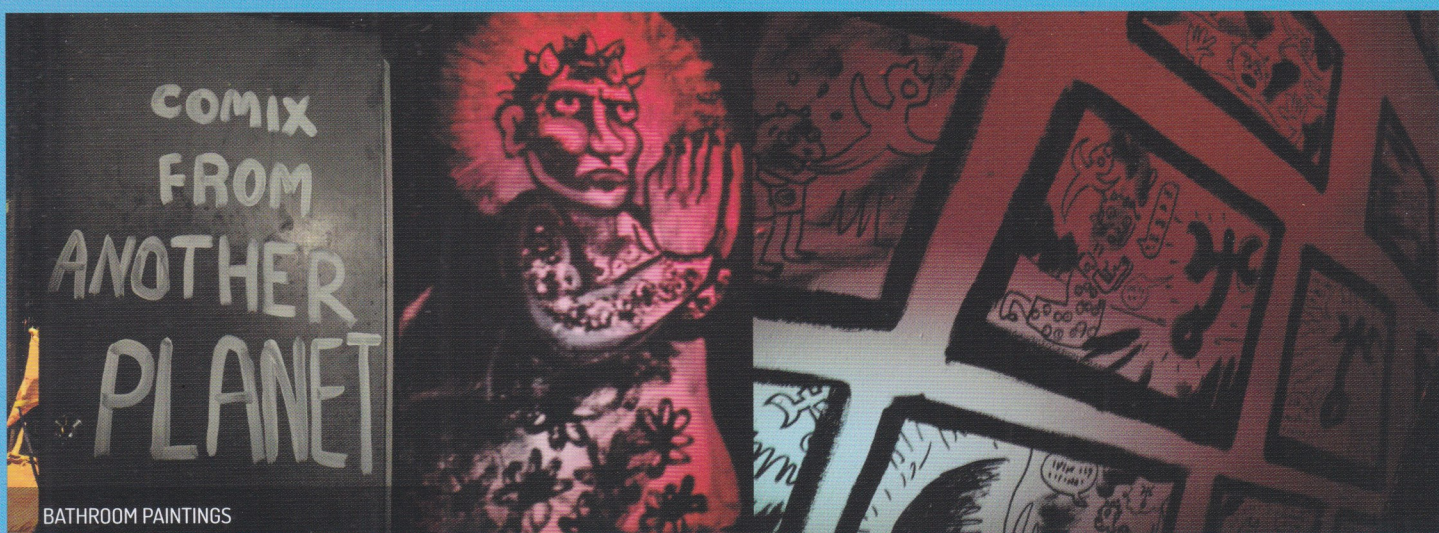


QUEENS



GLITTER BABIES





SEEDS: VISUALSCAPES FROM THE FUTURE

Cheto Castellano, Lissette Olivares, and Roberto Meza

2012, USA, film/video, photographs, LED lights, found objects

In a post-gender future, animals are scarce and seeds are illegal, causing drastic aesthetic and relational transformations in human society. *Seeds: Visualscapes from the Future* is a video which features speculative multi-species ethnographies that document the aesthetics and erotics of coevolution in a not-so-distant future. This installation re-creates the futuristic environment found within the video—like an anthropological peephole into the future—using transmedia storytelling to translate the experience. Experiments with diverse mediations of the filmic register—from short video clips, to high quality photographs, projections on fabric surfaces, and LED light madness—with a focus towards including the most visually stunning and erotic short scenes, featuring dance, performance, and trans-species courtship.

GENDERMASH

Louis Chavez

2012, USA, video, color, sound, duration variable

A series of experimental video works set to a harsh noise soundtrack (live and/or prerecorded). Utilizing databending techniques, where data is willfully corrupted by, say, opening an audio file in a video player, this project juxtaposes the limitations of the traditional gender binary with the radical possibilities of gender exploration and fluidity. When one considers the colors of these videos to represent the many facets of one's gender expression and identity, one can see how dull and limiting light pink and baby blue have become. Through the use of vivid color and intense audio compositions, incredibly beautiful variations can be seen, describing the reality of genderqueer life. Seeing how chaotic noise is often thought of as unwanted or unacceptable, many will come together to celebrate these definitions and the connections the viewers can make to them as queers, outcasts and rebels.

THE FOURTH WALL

Serichai Traipoom

2012, USA, video, color, duration variable

The Fourth Wall, with two parts: a private booth and a public viewing arena. When a participant shuts the door behind them, they are completely surrounded by light. Three of the walls glow from recessed lighting and illuminate the participant from all angles evenly—ideal lighting for the camera placed inside of the fourth wall. As the viewer experiences the sensation of the illuminated room, they are also confronted with an image of themselves as seen by the public viewers. Playing on dualistic structures of public/private and exhibition/voyeur, all parties may choose to what extent they participate in the structure. By volunteering to enter into the booth, the participant enters into the piece, allowing themselves to become both the subject and the creator. Looking to the work of Deleuze in *Postscript on Control Societies*, and its discussions of policing and participation, *The Fourth Wall* calls into question ideas of consumption, representation and participation, while also referencing the increasing preoccupation of society with an intangible digital existence.

PROJECT TARGETED

Scott Valentine

2012, USA, suspended B&W photographs w/ bullet-holes

Continuing a discussion on why homosexual persons are not considered equals by societal standards, Valentine used Grindr, a social media tool for gay men that uses GPS technologies to locate one another via proximity, to involve the participation of the gay community. In each solicitation, Valentine explicitly expressed his motives to meet, take their photograph, then shoot said photograph with a weapon. He blurred the boundary between gay and straight identities using the gun, with its associations of manliness and heroism—inherently attached to heterosexuality. He contradicted this opinion with his "queer" use of the gun for performance. Each participant's previous knowledge of the shooting is their own performance of heroic duty—opening up a back door connecting patriotism to equality: self-sacrifice to protect a greater interest.

FOXCROFT TOWNHOUSES

Malic Amalya and Blue Sky Project

2012, USA, dollhouses on live sod, video, color, 10 min. (loop)

A set of five dollhouses rest on live sod. Viewers step up to the front of the windows and look inside to see the lives unfolding before them. Dollhouses are sites of play, and places to envision and enact the domestic sphere and future possibilities. In Foxcroft, 1950s tin litho dollhouses become viewing apparatuses to the lives and imaginations of seven youth living in Ohio. *Foxcroft Townhouses* was made in collaboration with Blue Sky Project in Dayton, Ohio.

GLITTER BABIES

Joy Mariama Smith

2012, USA, video, photographs, jock straps, glitter, duration variable

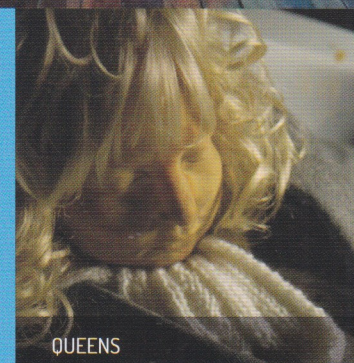
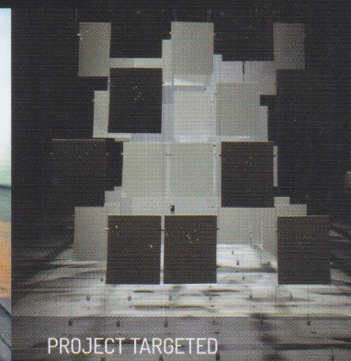
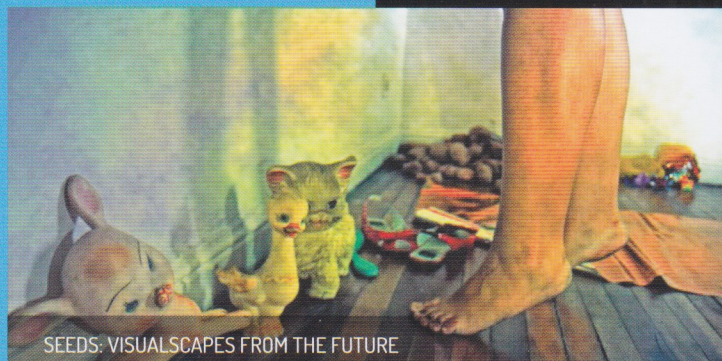
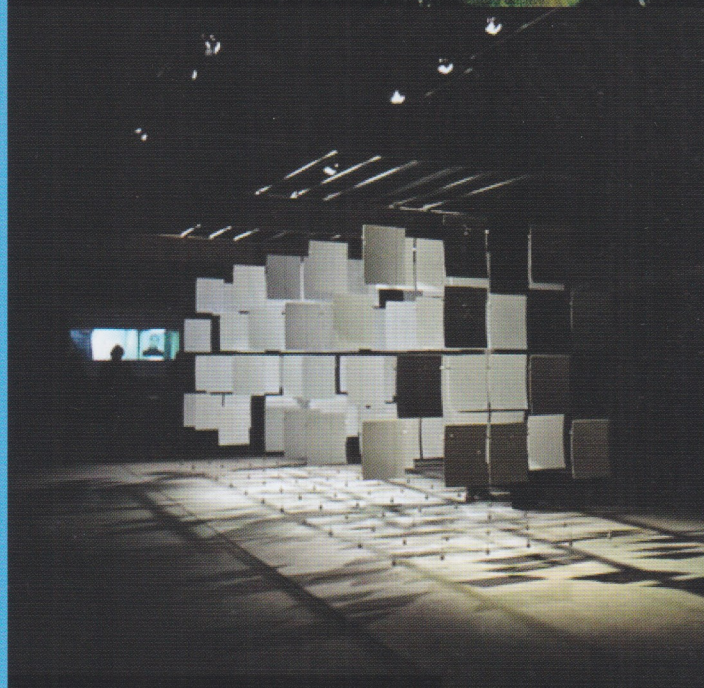
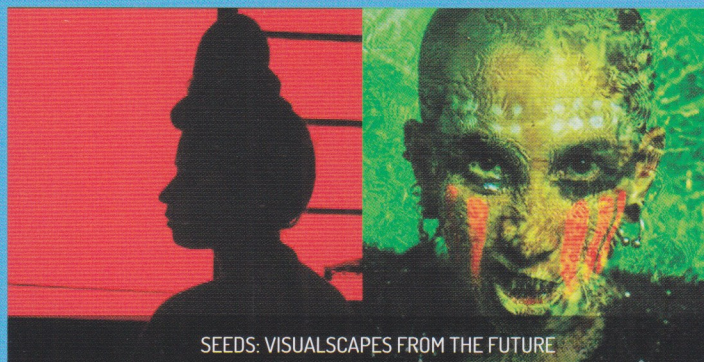
The performance installation *Glitter Babies* is an endurance installation involving glitter, faggots, asses and genitals. Through video, photographs, and performative homosexual making-out, faggot culture will be re-examined. Using gay iconography such as glitter, jock straps, and the nude, as well as phenomenological research, Smith will construct an installation with plaster casts of genitals and buttocks and coat them in glitter, hoping to deconstruct homonormative stereotypes while simultaneously showing broad spectrum faggotry.

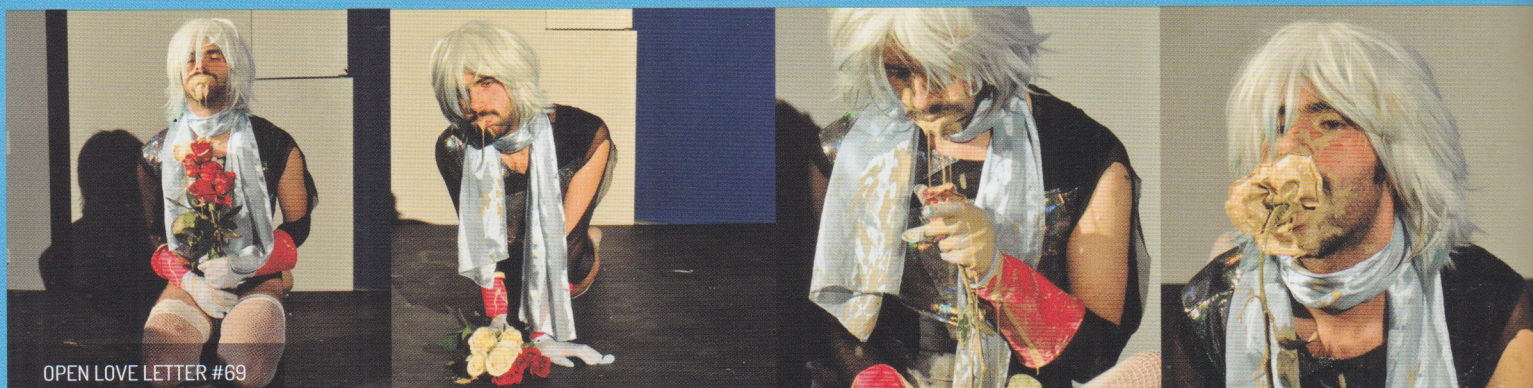
FLOWERS

Jess Dobkin

2012, Canada, recorded performance, sound, 7 min.

For those of you who missed opening night, MIX has installed a live recording of the Jess Dobkin's performance, *Flowers*. Or even if you did catch it, stop by and relive the shock and heart.





OPEN LOVE LETTER #69

GESAMTKUNSTWERK #2

David Frankovich

2012, USA, live performance,
variable duration

A series of actions within a public bathroom—deodorants, faucets, mouthwash, toilets and dryers—used and made use of concurrently with a loop of the artist singing a suite of Celine Dion's greatest hits. Each loop of the performance, recorded and played back onto the bathroom itself, adds overwhelming layers of sound, action, and scent that crescendos into pure camp.

DANCE FOR PHONES AND NUMBERS

Jens Tamang

2012, USA, video and live
performance, variable duration

A sculptural performance that uses the phone numbers of audience members as randomized code to generate choreography. Audience members interact with the installation by texting an Arduino board, which scrambles the phone numbers and relays them, through projection, to the dancer in the form of code. The dancer, who has assigned movements to numbers, uses the code to generate movement that

is neither choreographed nor improvised. Projection is used to relay the code to the dancer on a screen mounted above the dancer's head. A second projection is used to document movement. A Kinect Camera mounted above the dancer—activated by movement—rearranges the image of the moving body and sends it to a second projector behind the dancer. The pixelated, rearranged, "real-time" image of the body in motion registers on a rear projection screen. The effect is the display of the code (input) and the display of the rearranged moving

body (output) with the body as an intermediary, a living battery that activates the machine.

XANIAN LOVE, SELF LOVE

Victor F de M Torres

2012, USA, live performance

A performance of bodily anointing with jewelry and paint made of rosemary, angelica root, rue tincture, acrylic red paint, menstrual fluid, and semen. Once completed, the newly anointed will carry out to the stage the completion of their altar, a mummified messenger with a pronouncement.



XANIAN LOVE, SELF LOVE



LONELY GOD

Jess Rowland

2012, USA, video and live performance

Live computer software manipulation and projection, this performance explores snack food and the human bodies' relationship to the technologies of food production. An anthropomorphic package of snack food recites blogged excerpts from fans of the (real) snack chip, *Lonely God*, while complex geometrics and snack bags provide a symphony of shapes and crinkly, crispy sounds.

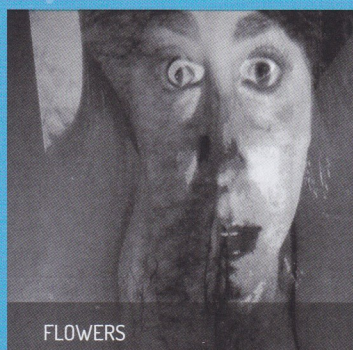
RECONSTITUTED REMNANTS

Jack Waters

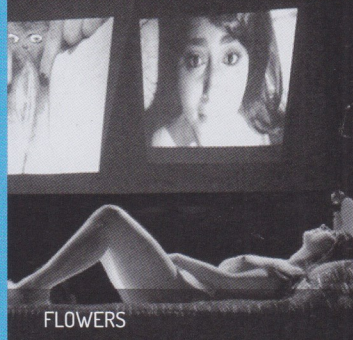
2012, USA, multi-projection film/video, color/b&w, sound, duration variable

A reconstruction of the work that premiered at MIX in 1997, with some originally-prohibited voice track elements restored, and brought up to date by new audio/visual elements. Multiple projections of Super 8, 16MM, video, slides and live actions; a multimedia jam. *Reconstituted Remnants* was built on a three-screen projection created in 1985 titled *The Family Jewels* by Leslie Lowe and Jack Waters. The footage

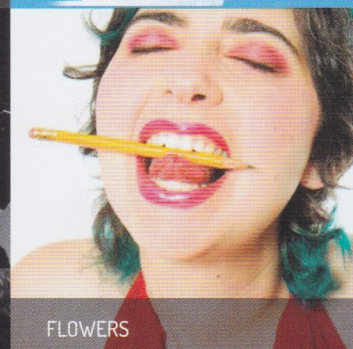
merges stock and found footage with the artists' original footage of the fountains, churches and museums of Rome, Munich and Heidelberg; footage shot at Gay Pride and ACT UP marches, portraiture and landscape shots, self-produced porn, the drawings of Mike Diana, and documentation and media elements from the makers' and other artists' performances. The sound cacophony culls from selected clips of old answering machine messages mixed with classical, funk, industrial, Arabic, Indian, folk, rap, rock, and pop music competing with excerpts from Jesse Jackson's 1992 election speeches and sound effects and random recorded dialogue featuring a running commentary by the makers at the premiere of the film "Evita" starring Madonna. The answering machine snippets foray to the recording of the funeral of celebrated poet Allen Ginsberg, and also include conversations that reference a personal foreshadowing of the AIDS crisis as it is happening, and conversational excerpts from contemporaneous events and persons of documentary note and archival significance.



FLOWERS



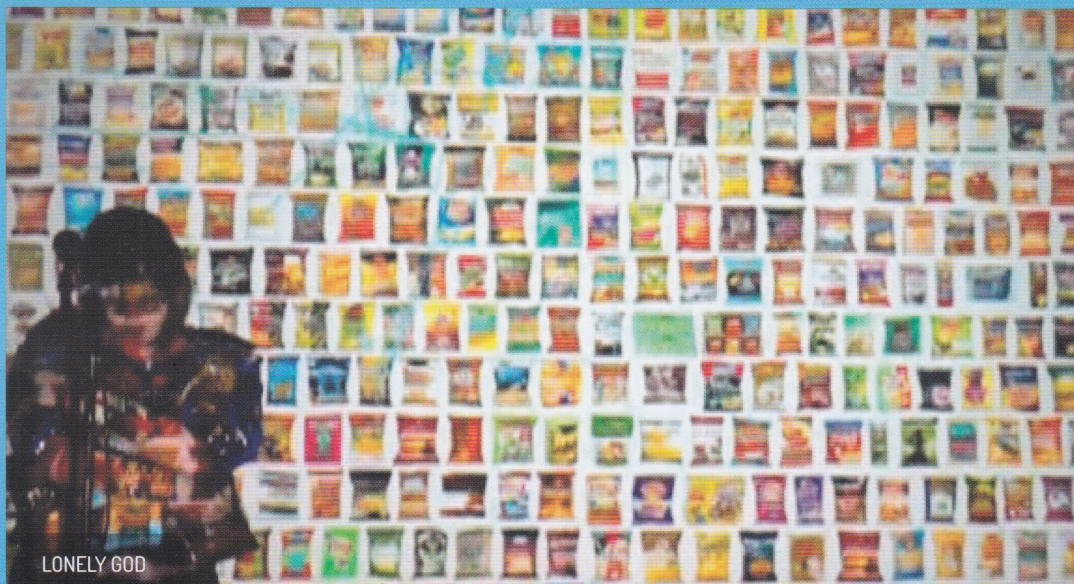
FLOWERS



FLOWERS



FLOWERS



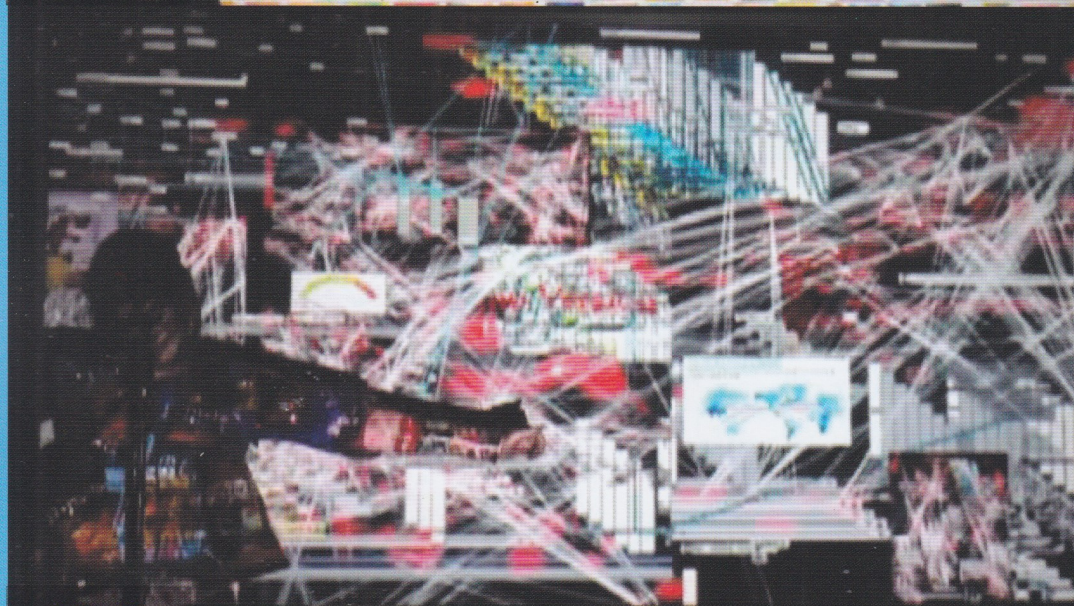
LONELY GOD

GLITTERED AND MAULED

2012, USA, live performance

With video set by E. Heart.

Glittered and Mauled is a queer, anti-folk band with a cabaret influence comprised primarily of two best friends, Tova Katz and Rose Emily Quinn, but is often accompanied by various rascals around Brooklyn. Both cheeky and macabre, they have a sound that has been described as dark, ferocious, heartfelt, and swelling. They've played dozens of shows ranging from the gutters of the Gowanus to the Brooklyn and Manhattan stages.



LONELY GOD

FLOWERS

Jess Dobkin

2012, Canada, live-performance with live-video, sound, 7 min.

Who knew handlebar mustaches could be so charming? The Disney romance of a Neil Diamond and Barbara Streisand duet gets an X-rated re-launch in this heartwarming burlesque of self-love, and self-care. With the help of a live-streaming camera and a flat, comfortable, surface Dobkin proves that your most reliable singing partner is closer than you think.



LONELY GOD

LOOSE

D'hana Perry

2012, USA, video and live performance

A live documentary, audio/visual performance, and an examination of how the intersections of gender, queer and racial performativity affect the power dynamics of navigating public space. Perry's work explores liminal identity construction, gender/racial performance and self-expression by blending the practices of documentary video production and DJ remixing techniques native to club culture. Within this exploration of identity, Perry works with a concept of remixing as: 1) a process of mental and physical image appropriation and 2) a mode of existence and survival, which turns everyday interactions into a creative act. Perry is especially interested in the challenge of translating to the audience the out-of-body experience of gender, sexual and racial fluidity.

OPEN LOVE LETTER #69

Alien Moon Partnership

2012, USA, live performance,
variable duration

The artist will continuously drip flesh-colored liquid from his mouth into the petals of a bouquet of roses, until his mouth is empty. He will turn the roses upside down and pour the liquid back into his mouth, then repeat the process by pouring the liquid back onto the rose petals. A recording of an open love letter that artist has written plays from a boom box sporadically throughout the performance.



Sponsored Projects

HOW TO SURVIVE A PLAGUE

David France

How To Survive A Plague is the story of two coalitions—ACT UP (AIDS Coalition to Unleash Power) and TAG (Treatment Action Group)—whose activism and innovation turned AIDS from a death sentence into a manageable condition. Despite having no scientific training, these self-made activists infiltrated the pharmaceutical industry and helped identify promising new drugs, moving them from experimental trials to patients in record time. With unfettered access to a treasure trove of never-before-seen archival footage from the 1980s and '90s, filmmaker David France puts the viewer smack in the middle of the controversial actions, the heated meetings, the heartbreaking failures, and the exultant breakthroughs of heroes in the making. An official selection at the Sundance Film Festival, the film continues to

tour and receive rave reviews across the country.

"France's incredible *How To Survive A Plague* is a reclamation of the history of the political struggle to force a solution to the AIDS epidemic." — Filmmaker Magazine

"Essential!" — *The Village Voice*

Contact:

www.surviveaplague.com/contact

DO I SOUND GAY?

David Thorpe

Determined to overcome his shame about "sounding gay," filmmaker David Thorpe embarks on a hilarious, poignant, taboo-shattering exploration of the phenomenon of the "gay voice." *Do I Sound Gay?* is produced by Impact Partners and Howard Gertler. The project recently began post-production.

Contact:

www.impactpartnersfilm.com

KATE BORNSTEIN IS A QUEER AND PLEASANT DANGER

Sam Feder

Kate Bornstein is a Queer & Pleasant Danger is an intimate portrait of an artist that illuminates one of gender theory's most influential minds. A hybrid of traditional and experimental documentary storytelling, the film undertakes a compassionate study of a human being and an exploration of form and content that reflects the complexities of Kate and her world. The film engages with Kate's personal and public personae, illuminating her multifaceted, sometimes contradictory and always charming personality, which has won the hearts of people worldwide and alienated others. We see Kate's artistic practice, her influences and the way she has created language, space, and permission for generations of people to live their lives. The film will premiere in the Summer of 2013. Currently, the project is editing away and raising finishing funds.

Contact:

www.samfeder.com

Twitter: @samfederfilm

www.facebook.com/KateBornstein-Film

WE WILL RIOT

Romas Zabarauskas

We Will Riot is a film about beats, love, friendship, and the system that destroys it all. Shot on Super 16mm, in defiance of the film industry's push for HD

video, the film will showcase the Lithuanian beatmakers' world and question the im/possibility of true protest. In the meantime, a story will be told: a Black rich kid, DJ Luke, hears from an estranged grandmother in Lithuania, defies his parents and decides to visit the capital city, Vilnius. He falls in love with the city, a rebellious girl called Marta, and the local music scene—the beatmakers—promoted by an aggressive gay manager, Andy. Luke's grandma's connections get him a deal with the municipality to become the manager of a new nightclub, and he takes up the challenge . . . but the deal turns out to be poisoned, forcing Luke to rebel in ways he never imagined. Film editing begins in November, and the film's release is slated for Spring 2013.

Image by Nadia von Oesterreich

Contact:

www.wewillriot.com

www.facebook.com/wewillriotmovie



HOW TO SURVIVE A PLAGUE



DO I SOUND GAY?

THE POP-UP MUSEUM OF QUEER HISTORY

In 2012, The Pop-Up Museum of Queer History embarked on three exciting programs: a four-part series of workshops for K-12 educators looking to expand LGBTQ content in their curricula (co-organized with CLAGS, The Dia Art Foundation, and The Hetrick-Martin Institute), a month-long history exhibit in Philadelphia (co-sponsored by The William Way LGBT Community Center), and a return to the Leslie-Lohman Museum in Soho for their summer show, *Before We Were Queer*. More than 3000 people participated in their programming this year, and thousands more accessed our website, Facebook, Tumblr, and Twitter feeds. They are excited to be working on a major show about the queer history of Brooklyn, as well as a variety of other programming in 2013.

Contact:

www.queermuseum.com
hugh@queermuseum.com

THE HOMO BONOBO PROJECT



THE HOMO BONOBO

THE HOMO BONOBO

Shelly Mars

A multimedia presentation by the globe-trotting Belgian primatologist Dr. Ghislaine Pussait, as played by her creator Shelly Mars AKA the "after-hours Lily Tomlin." In 2006, Mars began an intensive study of the bonobo apes, the most endangered and least known of the Great Apes. The bonobos have been recently featured in pop culture and the press as "the make-love-not-war apes" or "the hippie chimps" because of their nonviolent nature, pansexuality, and matriarchal social structure. Mars has most recently performed the *Homo Bonobo Project* at the Brooklyn Museum, and both The Animal Studies Initiative and the Center for the Study of Gender and Sexuality at

NYU. Currently, Mars is fundraising to go back to the Congo and find the Human Bonobo Village featured in one of her interviews in the show. Many people believe that this village exists.

To book a Homo Bonobo Project lecture, contact:
 347-804-6334
ShellyMars@mac.com
www.homobonoboproject.com/

TAQAT: PART ONE

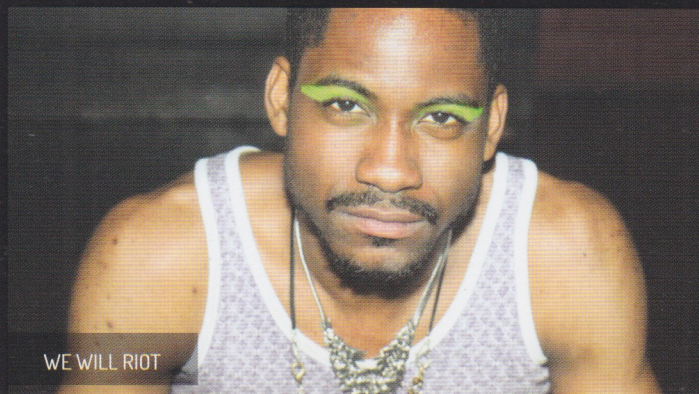
Nadia Awad

Taqat is a two-part project exploring the complex relationship between queer activism and aesthetic practices and the question of Palestine—its cultural and political location in the West and its meanings for Palestinians. The first part of the project is a web

documentary, which chronicles the experience and aftermath of the first LGBT delegation to Palestine. In January 2012, fifteen LGBT activists, lawyers, cultural producers, and community leaders embarked on a solidarity delegation to Palestine. They met with leading Palestinian queer activists. This delegation was the first of its kind. Shot in multiple formats, using archival footage, and digital technologies, the web documentary will be available online. Production will be completed in November 2012 and the post-production process will begin in full. The documentary is expected to be released early 2013.

Contact:

producer@lgbtdelegation.com
www.lgbtdelegation.com



WE WILL RIOT



KATE BORNSTEIN IS A QUEER AND PRESENT DANGER

MIX INTERNATIONAL

MIX BRASIL

It's time for a new generation, and it's MIX!

Mix Brasil approaches its 20th year continuing to fulfill its true vocation: to encourage and exhibit the culture of diversity. In addition to film, MIX Brasil's programming also welcomes all the visual arts, as well as theater and music, providing a broad scope of the cultural movement of gays, lesbians, and allies around the planet. This year, the festival incorporates the work of filmmakers from 32 countries, along with the strongest selection of Brazilian films thus far. Enjoy our extensive program of films, plays, music performances, and art exhibitions.

Contact:

Associação Cultural Mix Brasil

Joao Federici

Jfederici@uol.com.br

www.mixbrasil.org.br

Phone: 5511 35622100 / 3672 7903

MIX MÉXICO

Mix México is the first and oldest film festival in Hispanic America that concentrates on sexual diversity. A springboard for queer filmmakers in México, it's also a great space for exchanging ideas between queer filmmakers and audiences. Come to MIX México in May next year!

Contact:

festivalmixmexico@gmail.com

www.festivalmixmexico.blogspot.com

www.festivalmix.com.mx

MIX MILANO

Festival MIX Milano is the only multidisciplinary queer event in Italy, founded in 1993 by Giampaolo Marzi. Formerly known as the Festival Internazionale di Cinema Gaylesbico e Queer culture di Milano, we entered the loving international MIX family five years ago with the blessing of Jim Hubbard and MIX NYC. 30,000 friends of the festival joined us this year at the Piccolo Teatro Strehler - Teatro d'Europa in Milan. We had seven days and nights of film screenings and theatre shows, fifty DJ sets of open-air electronica for MusicOnTheSteps, along with many performances and installations. In 2012, our best mini-retrospective was the triple-screening of *Blood Uncut*, where we screened the original uncut 35mm prints of William Friedkin's *The Exorcist*, his controversial 1980 film *Cruising*, and the disturbing contemporary version of Pasolini's *Salo*, the Serb movie *Life and Death of a Porno Gang*. Happy together: this is our MIX potion.

Contact:

www.festivalmixmilano.com

mixfestivalmilano@gmail.com

facebook.com/Festival.Mix.Milano

twitter.com/mixfestival

flickr.com/photos/festivalmixmilano

MIX COPENHAGEN

MIX Copenhagen is for LESBIAN, GAY, BISEXUAL and TRANSGENDERED FILM BUFFS and for everyone else interested in cinema with a QUEER TWIST. We're the oldest and biggest LGBT film festival in Scandinavia. OUR MISSION: We give you movies that bend genders and break sexual boundaries. Movies that stir up gendered politics and reflect a diverse society. Movies that inspire and make you think, or simply entertain and get the party going. Sweet movies, sexy movies, stunningly beautiful movies from all over the world. VISIT US!

Contact:

www.mixcopenhagen.dk

kontakt@mixcopenhagen.dk



★
**VENTISEIESIMO
FESTIVAL
MIX
MILANO**
DI CINEMA GAYLESBICO E QUEER CULTURE



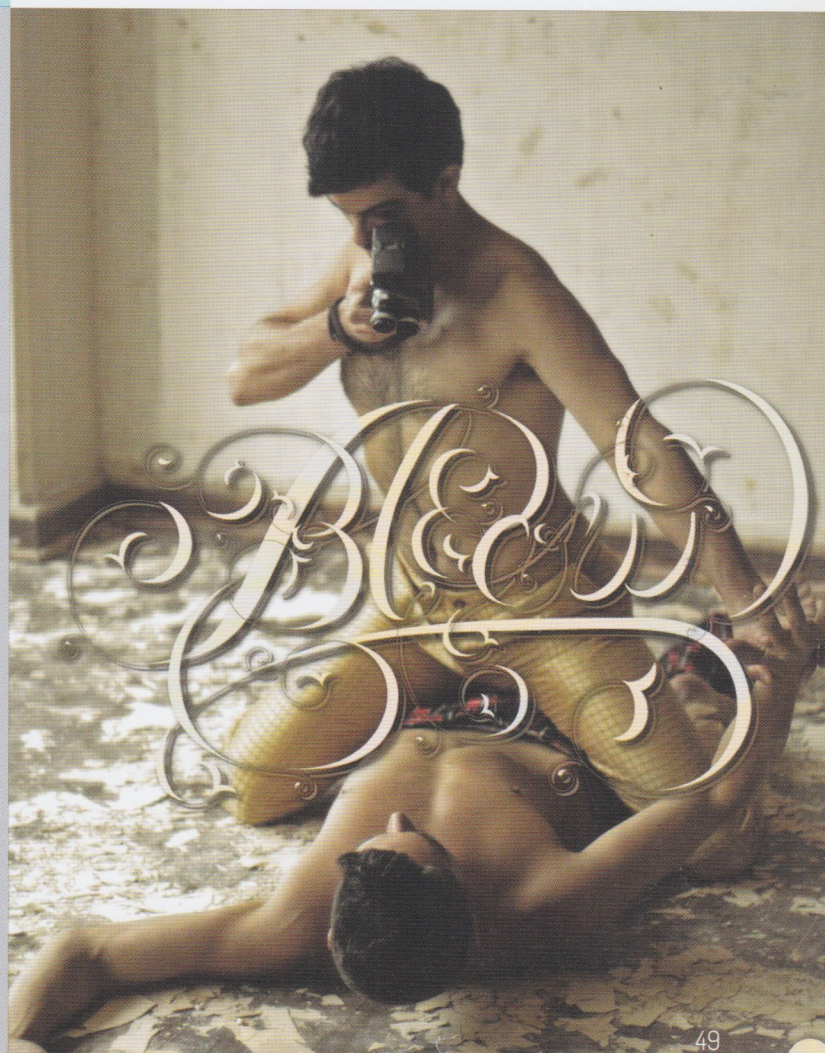
**DAL 22 AL 28 GIUGNO
TEATRO STREHLER**
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FESTIVAL MIX MILANO

DI CINEMA GAYLESBICO E QUEER CULTURE
WWW.FESTIVALMIXMILANO.COM

■ **20º FESTIVAL** ■
▲ **MIX BRASIL** ▲
● **DE CULTURA** ●
● **DA DIVERSIDADE** ●

**SP-08 A 18/NOV
RJ-22 A 29/NOV**



INFEST MANIFESTO

Not that long ago film festivals were pulsating, interesting events where you could see/experience films and videos that you could not see anywhere else. You could discover a new film or filmmaker, discuss/debate films, get in a fight or even start a riot. Festival programmers had personalities, visions. That has all changed as festival programmers and administrators have become more concerned with attendance, appeasing an audience rather than shaking them up or, challenging them. While most pure artists/filmmakers laughed off political correctness years ago, festival programmers have only become more afraid of offending anyone. Instead of telling more and more intrusive corporate sponsors to fuck off, they have lubed-up and let them fuck them into irrelevance. More interesting, challenging, innovative work is being rejected in favor of safe, tried and true, audience-friendly, boring work already has an audience and will be released with or without festivals approval.

So why not just let them die? Festivals do (or rather should still) serve a purpose. As DVD/video sales continue to plummet, the promise of on-demand still remains elusive for edgy filmmakers, and theatrical has become nothing more than a vanity money pit, the festival circuit is a way of reaching and connecting with an audience (at least it should be.)

SOME DEMANDS FOR FILM FESTIVALS:

Stop complaining about how many submissions you get: "We received over 5000 films this year blah, blah..." and yet you have programmed all the ones from some other festival or from established filmmakers.

If you receive so many submissions then why isn't everything you show a world premiere? Why aren't you showing anything new, experimental and/or interesting?

Stop whining about money. If a corporate sponsor or any funder makes demands of you tell them to fuck off. If you need to downsize then fucking downsize. Don't compromise your integrity for cash. We would rather watch (and show) interesting/challenging films in a dingy club, abandoned building, basement, etc. than see some boring star studded red carpet premiere of some movie that is going to open in megaplexes in two weeks anyway.

Stop stifling creativity. Filmmakers are human; they want their work to be seen. If you only show boring inoffensive crap they will dumb their work down to get it in festivals.

There is enough pressure from the commercial world; film festivals should be a place where wild and crazy filmmakers can show their work.

A CALL TO ARMS FOR FILMMAKERS AND FILM LOVERS:

This is all not new; critics, filmmakers and film lovers have challenged and effectively protested film festivals though the years. At the Berlin Film Festival, the Panorama and Forum sections were created as protests to the main program. The same with Director's Fortnight and Un Certain Regard at Cannes; the many "dances" challenging Sundance, etc. etc. But things are different now, as big festivals become bigger and smaller festivals, rather than distinguishing themselves with their own programming just copy bigger festivals. It is not enough to just start another festival (only to be swallowed up by a bigger festival down the road) we must OCCUPY festivals, INFEST them and take them back.

INFESTATION:

As filmmakers, film lovers, and critics, we must stand together. Our goal is to be a presence at every festival we can be, to show films at unconventional places, to make ourselves known and effect real change in the real world and online.

Boring, commercial, conventional films shown at festivals should be protested, booed, disrupted. Don't worry about offending the filmmaker, we are encouraging them to be innovative, challenging.

Encourage the non-commercial, challenging, un-conventional, disturbing films if they happen to slip into a festival.

Support them by buying tickets, telling people to go see them. Let festivals know that we would rather see messy interesting films than boring technically perfect ones.

Bring your own films. If a festival won't show anything interesting bring something, a portable projector, a smart phone or tablet. Project a film on the screen before or during a movie, show it in the lobby, in the bathroom, on the wall of the building, wherever you can. Get thrown out, cause a scene. Let people know there are more interesting FILMS out there.

Create a counter festival. During another festival find a space, a bar, basement, apartment, hotel room, anywhere and show other films. Make people aware of this alternative with INFEST flyers, pamphlets Xerox's, stickers, e-mails, social networks, etc. If people show up that's great but if no one shows up don't be discouraged. The important thing is that people (and the festival itself) are aware that an alternative exists. We know we are small but we can change things.

WHAT IS INFEST:

Infest is not for conventional, commercial, safe films. It is for challenging, innovative, messy, avant-garde, explicit, politically incorrect, gay, lesbian, transgendered and straight films. It is for films/videos of all lengths, genres, web media, installations, art, etc.

Become a part of INFEST.

Help us plan actions, events, disruptions. Help us find venues and spread the word. Submit your work. If accepted, we will find a place (or places) to show your work and give you the INFEST stamp of approval if you want to plan an event. We don't charge entry fees and we can't pay screening fees because we are broke and we want to keep events free (or as cheap as possible). We are not doing this to make money we are doing it to show/expose films that don't get shown!

We need volunteers to help with events, disruptions, web-sites, pamphlets, etc.

To enter your film or volunteer please send an e-mail to: infestusa@gmail.com

Infest is also a place to expose festivals/programmers who have screwed films and filmmakers over. Share your stories with us.

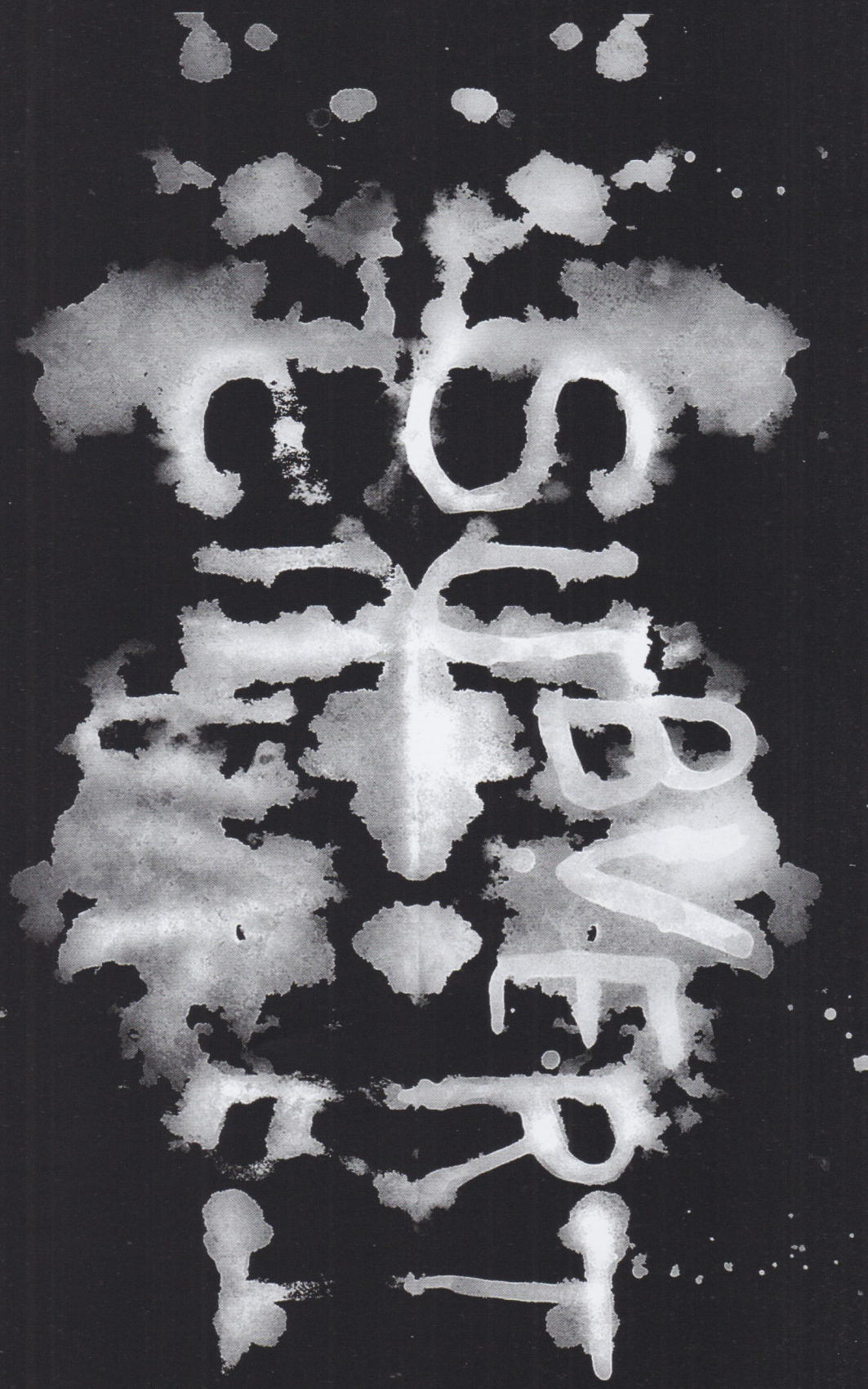
As festivals have become global it's not enough to protest one festival we must INFEST them all.

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A QUEER KIND OF FILM

THE FIRST NEW YORK CITY LESBIAN AND GAY EXPERIMENTAL

FILM FESTIVAL Millennium September 15-20, 1987

We organized this festival because we believe that lesbian and gay people can have an especially rich relationship to experimental film. Both avant-garde film and gay consciousness must be resolutely created in a world that insists on a homogenous sexuality and a narrowly-defined aesthetic enforced through a stiflingly limited media. The experimental process mirrors, in many ways, the process of understanding a gay identity, both demand an endless re-imagining of the self and the world in order to envision and create what the mainstream believes should not and must not exist.

CHOOSING FILMS

We are presenting 60 films by 37 filmmakers, many of whom have rarely or never been seen before. The films we chose had to have significant gay presence or perspective and they had to engage the medium in some interesting way. In most cases, determining what constituted a gay presence remained fairly obvious, but in some cases it simply meant a stance separate from and critical of the heterosexual hegemony. By experimental or avant-garde films, we mean films that view film as a philosophical and aesthetic medium and not merely as entertainment. Thus, film remains an essentially and primarily visual art form that does not enforce a simple story or narrative line, and explores light, chemistry, the lens, the splice, and the whole physical substructure of the medium.

We were happy to discover that within the broad notion of gay avant-garde, a wide range of approaches and visions flourishes. Because we made decisions as we went along, we were forced to become more critical as we viewed films, but we tried, at all times to be inclusive rather than exclusive.

As a result of our experience, we now believe that by concentrating on the personal aspect of cinema we present a truer, more complex, more interesting, and more diverse view of gay and lesbian lives than do the few examples of commercial movies that contain gay characters. Furthermore, we found a rich supply of films by women and believe that all film festivals can find more work by women. Our major disappointment was a frustrating lack of success in finding more experimental works by people of color. This must be a priority for future festivals.

FUNDING

This festival was organized by two full-time, unpaid staff and many volunteers from the lesbian and gay community. During the early stages we approached progressive funding sources who told us, "No one funds gay, no one funds film, no one funds experimental." However, they were proven wrong when Film/Video Arts generously donated \$1,000 to pay filmmakers who could be present to discuss their work, and for rentals. Unfortunately we were unable to find any additional funding. As a result, each artist is receiving only \$50 for work that may have taken three years to complete. This is entirely unacceptable and we are committed to increased fees for any future events. Operational costs were supplied by a generous personal loan. This entire enterprise cost approximately \$5,000.

THE FUTURE

Our immediate desire is to have this festival tour. If you know of schools, arts centers, film houses, museums, etc. around the country and the world that might be interested in hosting these films, please contact us c/o Jim Hubbard, 226 East 7th Street, #1A, New York, NY 10009, (212) 505-1758. If all goes well, we will be back with new films to show you next year.

In the interim we hope you will continue working, talking to each other and helping each other build a stronger community.

Peace and love,

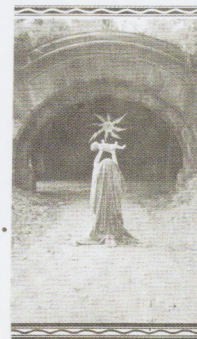
Sarah Schulman & Jim Hubbard

Special thanks to Ian Daniels Horst for wonderful typesetting, John Vaughan for poster and flyer designs, Donna Binder for projection, David France, Nelson Gonzalez, Maxine Wolfe, Dan Hladik, Sally Chew, Laura Perry and Jennifer Miller.



A Queer Kind of Film

September 15 through 20.
The First Lesbian and Gay
Experimental Film Festival
opens September 15 at
Millennium, 66 East Fourth Street, N.Y.C.
with screenings at 7 and 9 P.M.
61 Films by 37 Filmmakers



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